챈스 드로잉

허성무 저

girl stroem

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preface

Anyone who likes drawing wants their characters to be pleasing
to them.

Even if I erase it several times, I see it even if I fix it, and I repeat it by raising and lowering the

corners of my eyes. If other people like the finished character like that, there's no reason to feel so good.

I did.

However, there are many hurdles to overcome in order to draw such a character. It goes

without saying that the process is both difficult and difficult, requiring time and effort. This book

is a character. Among them, it was completed after much consideration so that the knowledge required to

draw a female character can be grasped more easily and objectively.

I'm very careful about depicting certain characters.

Whether the means of expression are words or paintings, someone who has the opposite

opinion may feel

uncomfortable. When I tried to focus on how to draw a female character, there was a

part that I was

worried about. How can I objectively contain the necessary knowledge without distortion?
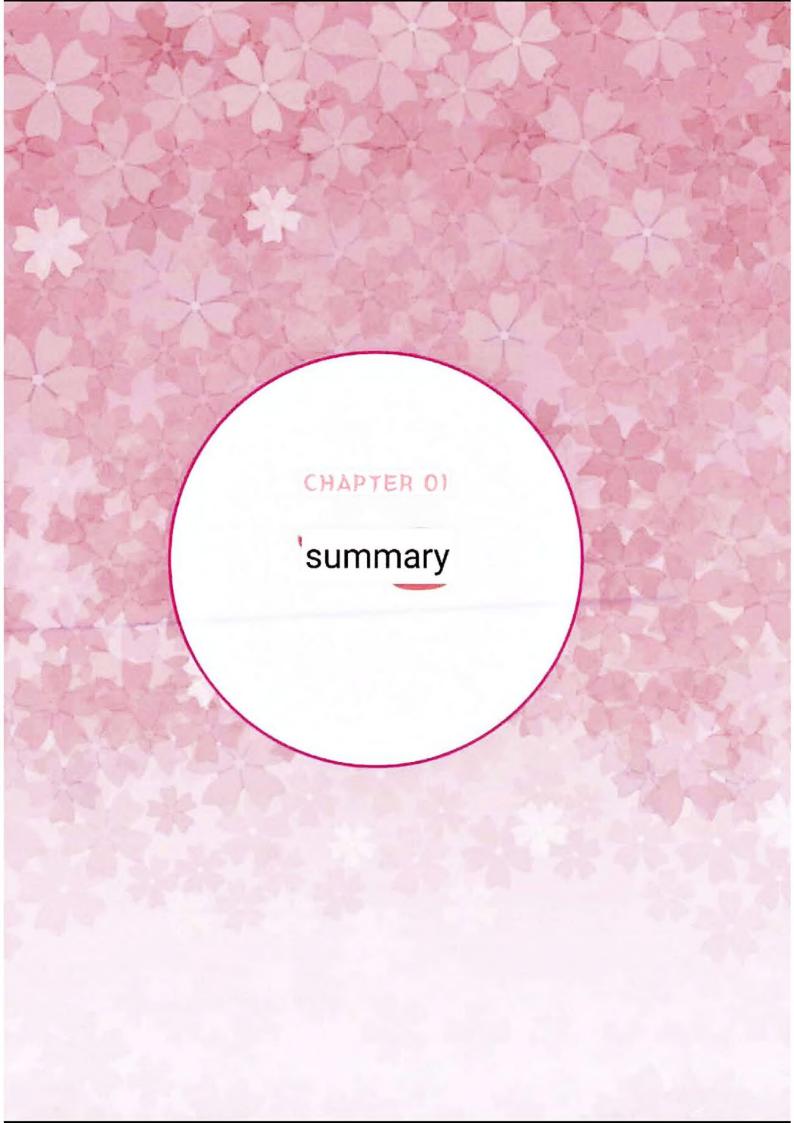
I was worried.

Therefore, in my book, subjective elements such as 'cool' and 'beautiful' are not absolute

answers, but subjective factors, I tried to help readers to think and express freely.

The elements needed to draw a character are no different for any character. I

am thinking about how to express a character based on objective information,

and I hope that my book will be of some help to the noble work of creating a

character.

Heo Seong-moo

CONTENTS

CHAPTER 01

'summary

83 work environment

KAMVAS Pro13

It is a 13-inch size LCD tablet from Huion. It can lower the barrier to entry for digital drawing/painting for those who are comfortable drawing on paper!

PSD

Ps Photoshop Cs 6

I used Photoshop CS6 version.

work brush

A brush that feels like a pencil. It's a little rougher than the basic brush, so it feels like drawing with a pencil.

Good!!

*This is my work environment.

What is beauty?

According to the times, the standards of women's beauty have changed in various ways according to cultural and ethnic differences. Big eyes, a pointed nose, cherry-like lips, etc. Today's standards of beauty are shown in so many different ways that it is difficult to define them.

It is said that the more they turned the skull and made it sharper, the more beautiful she was

Hm, the eyebrows represent self-esteem and purity (listed.

[Ancient Greek Mayan Beauty Statue]

The facial features are large and distinct, and the thick makeup is impressive

without double eyelids.
It's beautiful even if it's not dry!

[Beauty of the 20th Century]

There are no set standards or frameworks for appearance, and a woman with personality and confidence is loved by the public.

[Today's Beauty Award]

As the standards of beauty change so diversely and subjectively, the standards for the characters in the paintings also become very vague. However, popularly loved characters have two things in common. They are 'attractive' and 'persuasive'.

Persuasion UP!

No matter how pretty you draw a character's face, if you don't have more than a certain level of persuasion, you often become a gag character. Therefore, it is essential to understand the basic human body.
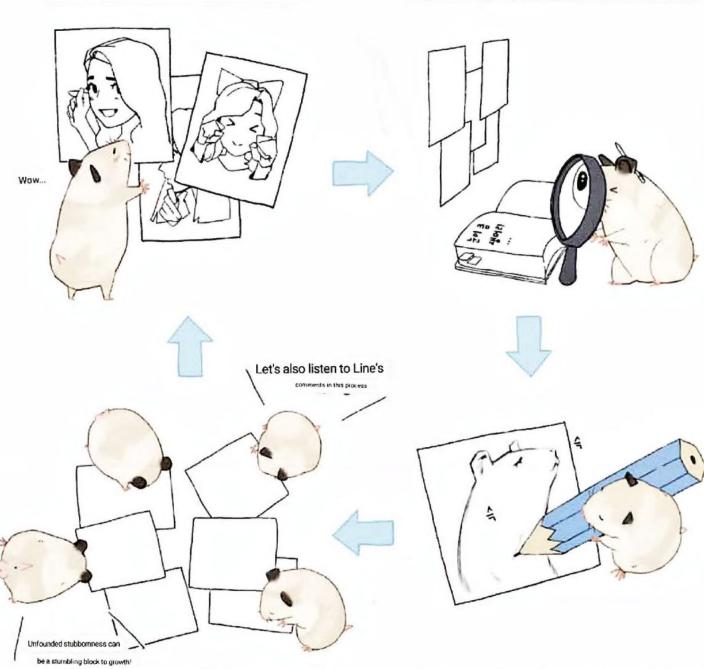
If you have persuasive power, what should you do to add charm to the character?

I recommend 'find your own standards first'. Perhaps you have experienced the feeling that

the character in the picture resembles you while drawing. These are the things you see or feel the most. Or it

is because you unconsciously pursue your utopia, and you can find your own standards in this.

The method below is how I find the criteria.

Scrap a picture of your favorite person or author.

Look at the scrapped images frequently and analyze commonalities.

Wow...

Let's also listen to Line's
comments in this process

Unfounded stubbornness can
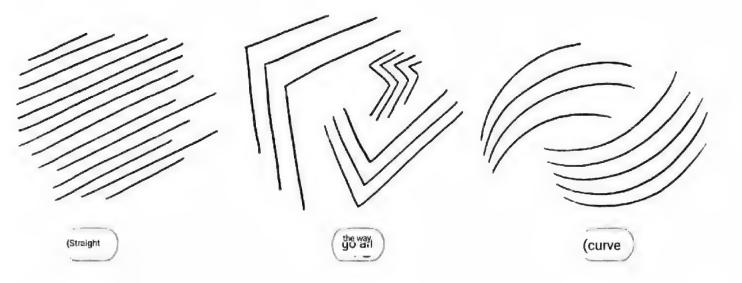be a stumbling block to growth!

Collect pictures one by one and take them out frequently, looking
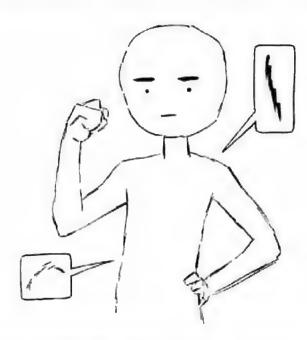for repeated bad habits and characteristics.

Draw a picture based on the analyzed information.

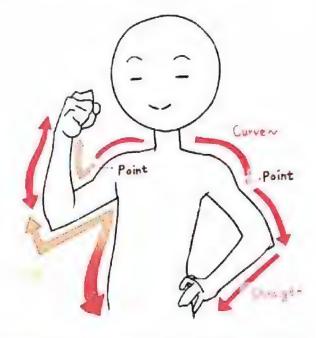23 Drawing basics, drawing a line

Of course, lines are the basis of shapes in drawings. It is an important element that can convey various feelings such as character's personality, strength, and movement. So, before you start drawing, you need to know the type and feel of the line. And let's see how to use it.

(Straight

the way
go all

(curve

Lines can be broadly divided into straight lines, angled lines, and curves. Depending on the pose and body type of the character, a combination of these three lines can have a sufficient effect.
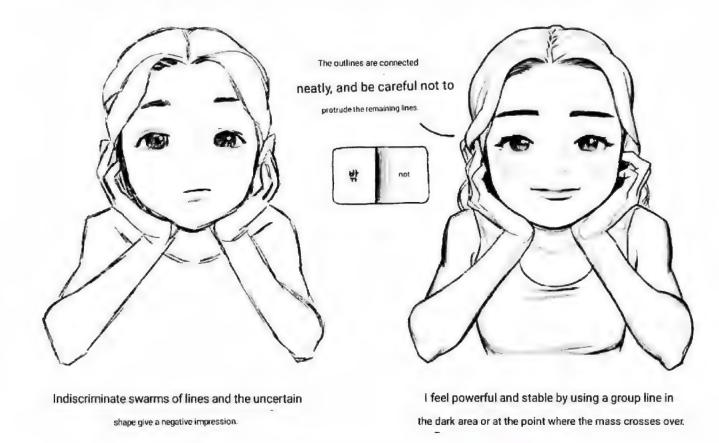
Curve~

Point

Point

If you draw a picture using a line that breaks with a single line, the shape is unclear and gives a rough (negative) feeling.

Therefore, after grasping the 'start' and 'process' of the lines connecting each part, let's practice holding the shape concisely using the above three lines.

A 'swarm' of overlapping lines can also have a great effect, making the character feel active and stable. However, be careful as the feeling of being conveyed can be completely different depending on how you use this group line.

The outlines are connected

neatly, and be careful not to

protrude the remaining lines.

Indiscriminate swarms of lines and the uncertain

shape give a negative impression.

I feel powerful and stable by using a group line in

the dark area or at the point where the mass crosses over.

Follow the flow of your hair away from you.

I put a line in the direction of extending

the arm, and since it is close to the camera,

I added more thickness to the outline
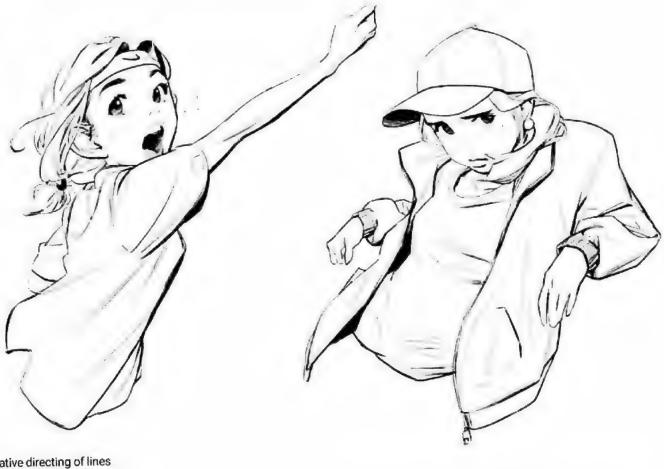
to add a sense of perspective.

Also, in the preliminary round, a character taking a dynamic pose can have the effect of making it more vital by adding a line with

the same direction as the movement direction.

�);(positive direction of the line

The shape of the character is clear and the power is distributed according to the movement, so you feel a sense of stability.
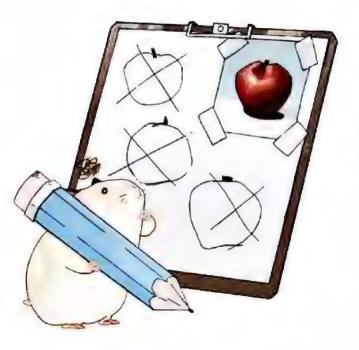

*Negative directing of lines

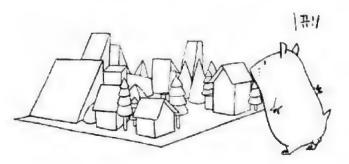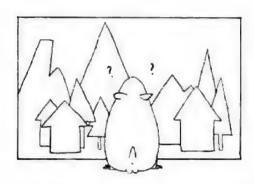The shape is unclear and the irregular flow disturbs the focus on the character.

In this way, 'line' goes beyond the basic means of drawing a picture, and the power of the movement and the perfection of form. Furthermore, it plays an important role in making the character more attractive.

The direction of the line to effectively express the image in the head. Let's draw a picture considering the strength and weakness'

83 Three-dimensional interpretation

A common difficulty when drawing a picture is when the picture looks light or awkward by drawing an object flat. Therefore, in order to express a painting more objectively and persuasively, it is necessary to understand and interpret it as a three-dimensional rather than a flat surface.

The standard of 'objectivity' and 'persuasiveness' in the picture is the world we see through our eyes. Simply put, what looks plausible is an objective and persuasive picture.

However, when drawing, it is easy to think of only scenes that are directly visible, so specific training is required for this.
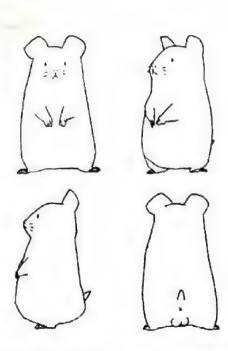
#training with the eyes

It's hard to figure out what an object is just by looking at the silhouette!

You can tell the shape by putting in the internal structure, but it lacks a clue to feel the volume.
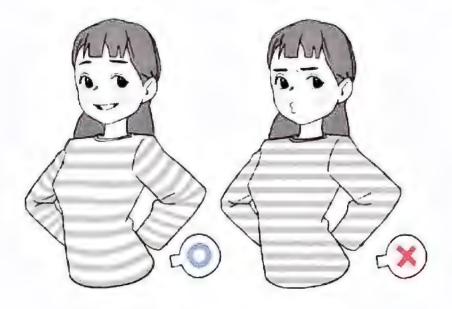
So, let's try to think of an image viewed from various angles and practice understanding the volume of an object.

When observing things like this, let's develop the senses by imagining the shape and volume seen from various angles with our eyes. Also, continuous inspection is required to reveal this part even when drawing.
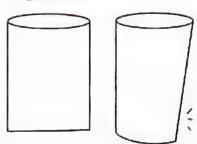
When you look at an object, you can feel the three-dimensional effect of the shape with the bright side, the dark side (contrast) and the shadow. there is.

♦ Caution

Let's check continuously whether the shape in the picture is cut off or not flat.

If you look at a striped t-shirt, imagine that the pattern rotates to match the volume the t-shirt creates.
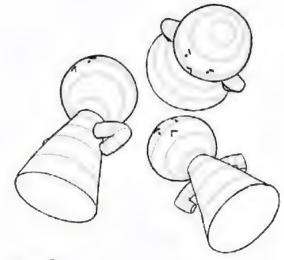
Step.1

Draw the visible form of an object.

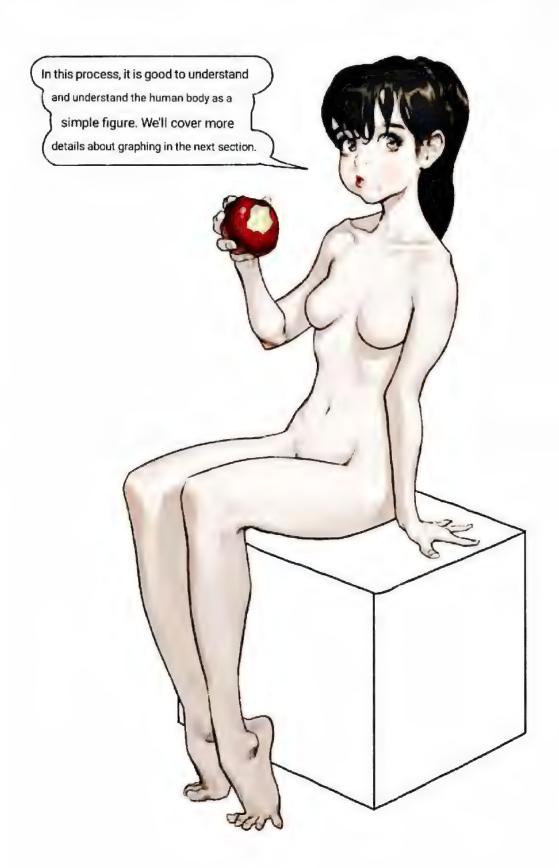**Step.2**

Check the volume by adding a perspective line.

Step.3

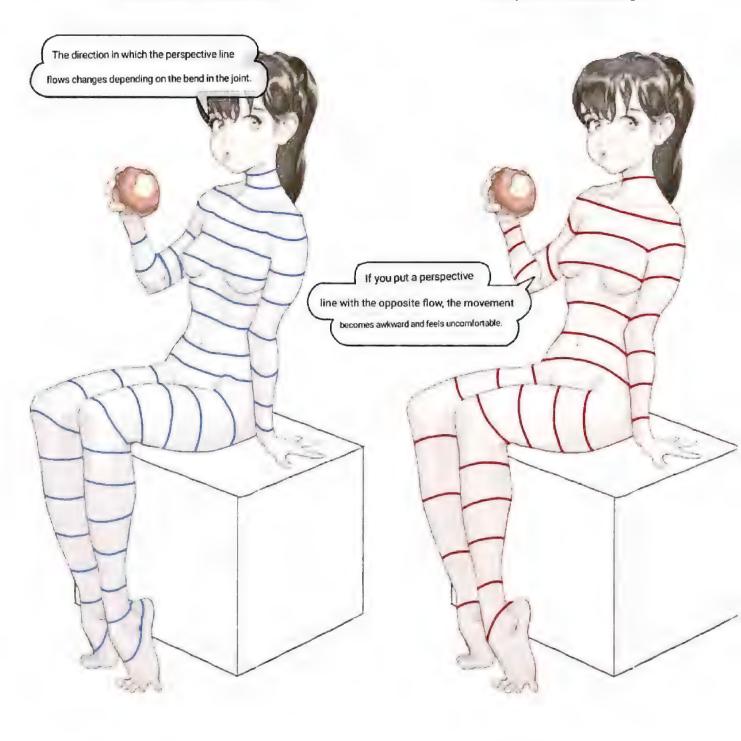Imagine and draw an image when viewed from various positions and angles.

The human body is more difficult to grasp the sense of volume according to various poses and angles. Therefore, let's divide the body into parts based on the joint, draw a perspective line, check the volume, and practice while imagining images viewed from different angles.
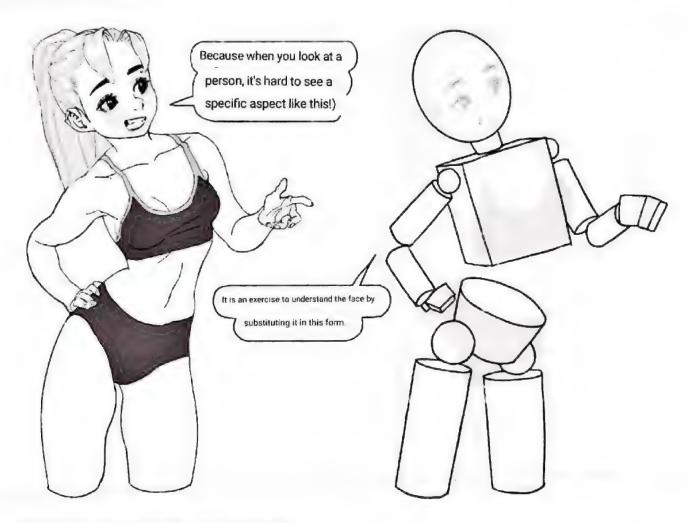
In this process, it is good to understand and understand the human body as a simple figure. We'll cover more details about graphing in the next section.

23 Examples of correct grasp

23 Examples of Misunderstandings

The direction in which the perspective line flows changes depending on the bend in the joint.

If you put a perspective line with the opposite flow, the movement becomes awkward and feels uncomfortable.
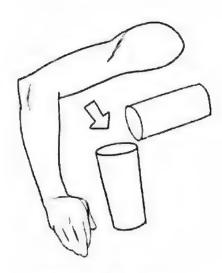
In order to express the character three-dimensionally, it is better to understand it in a more simplified form. The concept that appears at this time is 'figuration'. Graphicalization literally means 'a method to help grasp the sense of volume by simplifying the surface of the object and replacing it with a figure'.

Because when you look at a person, it's hard to see a specific aspect like this!)

It is an exercise to understand the face by substituting it in this form.
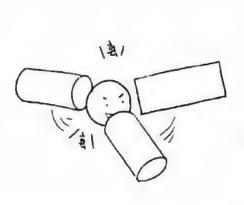
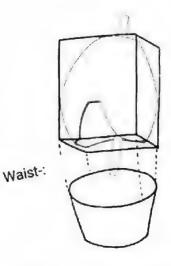If so, what shape would it be easier to replace? There are various types of figure drawing, but in my case, based on the joint, I replace it according to the shape of each part, such as a sphere, cylinder, or box.
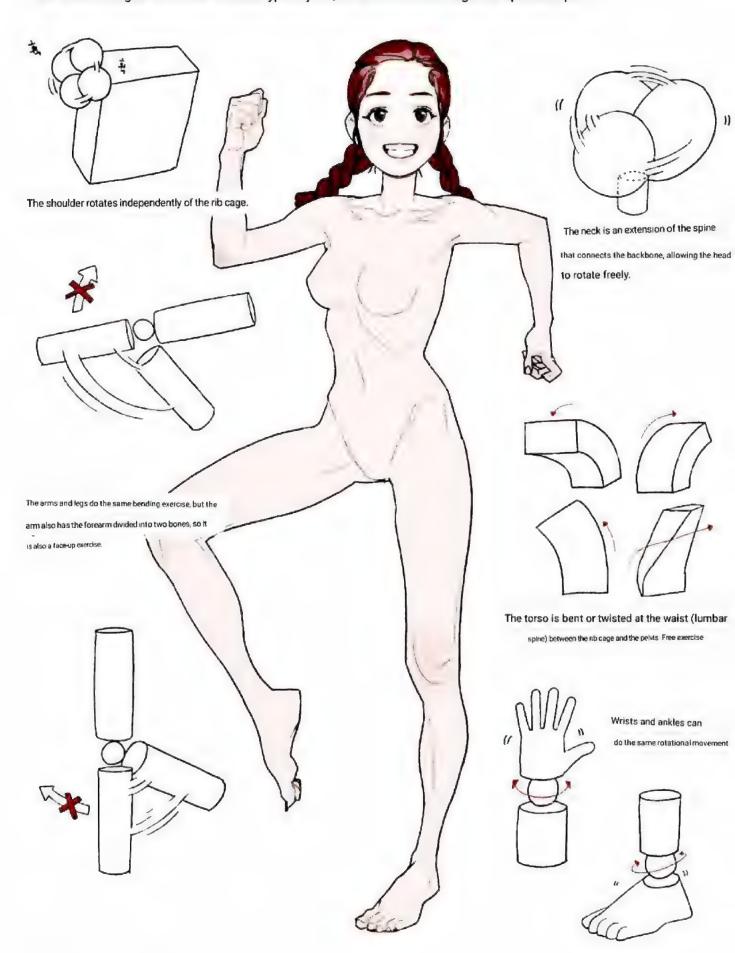
Arms and legs use a 'cylinder' for joints.

The joint part, which is the standard for movement in the middle, uses a 'sphere' for flexible movement.

Waist-:

The body, which becomes the central axis, divides the rib cage and pelvis, and connects the 'box' and 'basin' shapes, respectively.
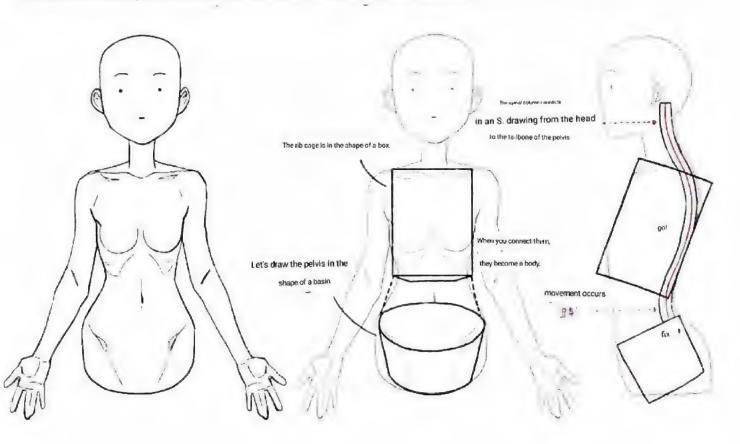
23 Types of Joints

There are several types of joints that allow our body to move smoothly. Just as an arm or leg cannot be bent backwards, there are different angles of motion for each type of joint, so let's find out through a simple example.

The shoulder rotates independently of the rib cage.

The neck is an extension of the spine

that connects the backbone, allowing the head

to rotate freely.

The arms and legs do the same bending exercise, but the

arm also has the forearm divided into two bones, so it

is also a face-up exercise.

The torso is bent or twisted at the waist (lumbar

spine) between the rib cage and the pelvis. Free exercise

Wrists and ankles can
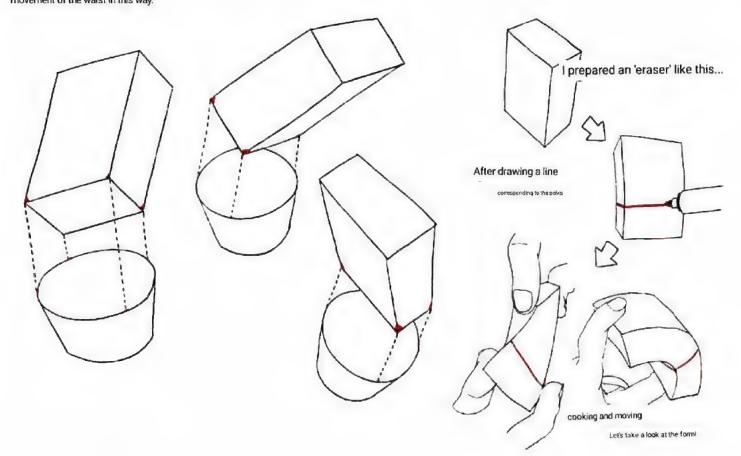
do the same rotational movement

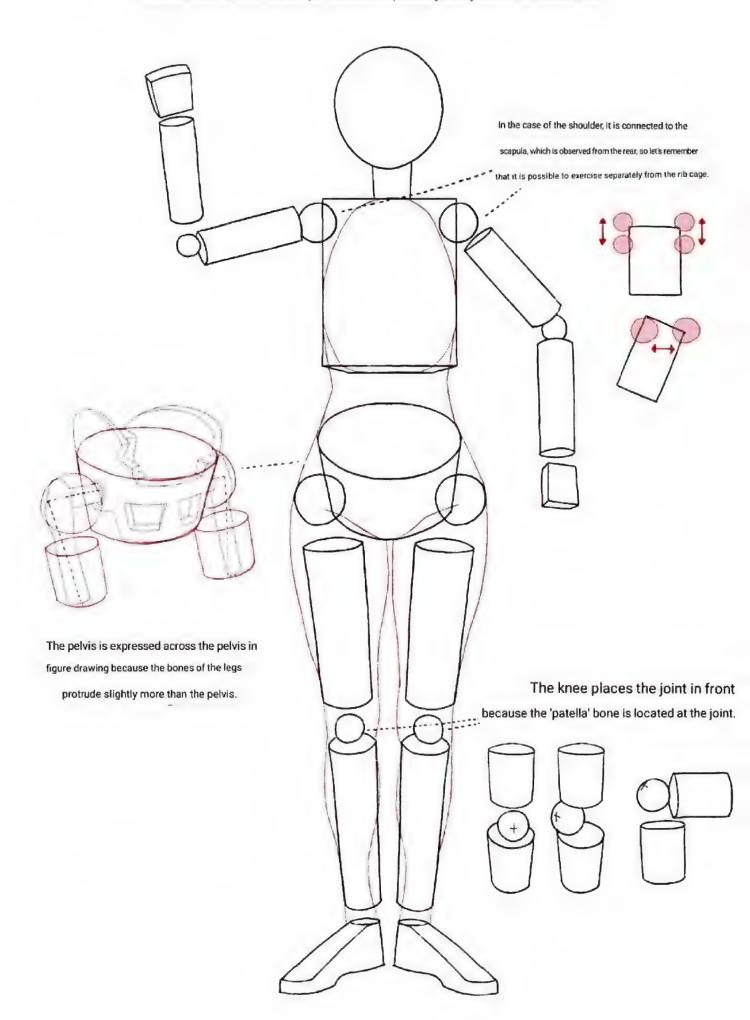83 Let's figure out an example of figure drawing for each part.

The torso from which the arms and legs come out is connected in a figure centered on the rib cage and pelvis. The reason is that it is a large bag that extends from the central spinal column, and the movement takes place at the 'yaw' located in between.

The rib cage is in the shape of a box.

Let's draw the pelvis in the shape of a basin.

The spinal column connects in an S. drawing from the head to the tailbone of the pelvis

When you connect them, they become a body.

go!

movement occurs

fix

Let's practice drawing the shape of a 'torso' by connecting the vertices after dividing the rib cage and the pelvis in consideration of the movement of the waist in this way.
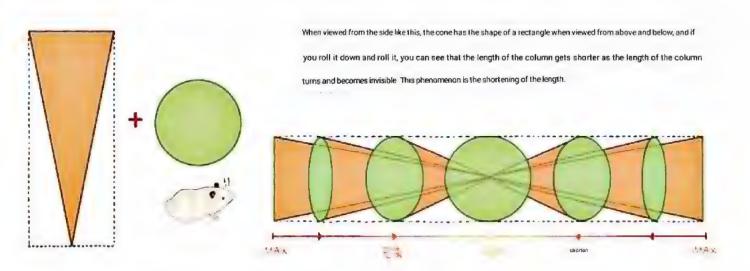
I prepared an 'eraser' like this...

After drawing a line corresponding to the pelvis

cooking and moving

Let's take a look at the form!

Let's start attaching the arms and legs. The overall shape is easy when you think of a 'wooden doll'.

In the case of the shoulder, it is connected to the

scapula, which is observed from the rear, so let's remember

that it is possible to exercise separately from the rib cage.

The pelvis is expressed across the pelvis in

figure drawing because the bones of the legs

protrude slightly more than the pelvis.

The knee places the joint in front

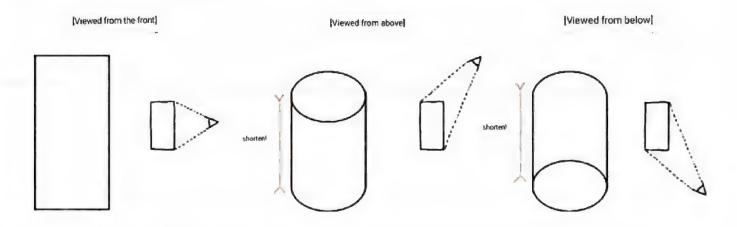because the 'patella' bone is located at the joint.

abbreviation?

The foreshortening method is a technique that moves the phenomenon that an object appears shorter than its actual length when placed at an angle to a flat surface.

It is one of the biggest reasons why the proportions of the figures are broken or the movement becomes awkward during the process of drawing.
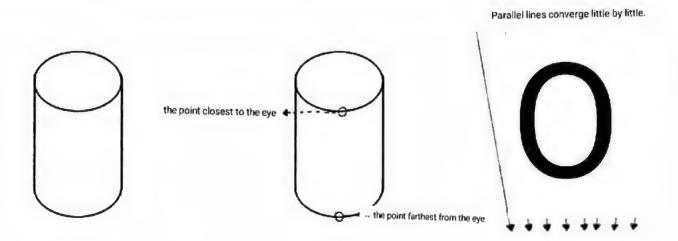
When viewed from the side like this, the cone has the shape of a rectangle when viewed from above and below, and if you roll it down and roll it, you can see that the length of the column gets shorter as the length of the column turns and becomes invisible. This phenomenon is the shortening of the length.

This shortening occurs not only when the object is moved, but also when the eye level changes. You can check the short axis by looking at the same object from the front, top, and bottom.

[Viewed from the front]

[Viewed from above]
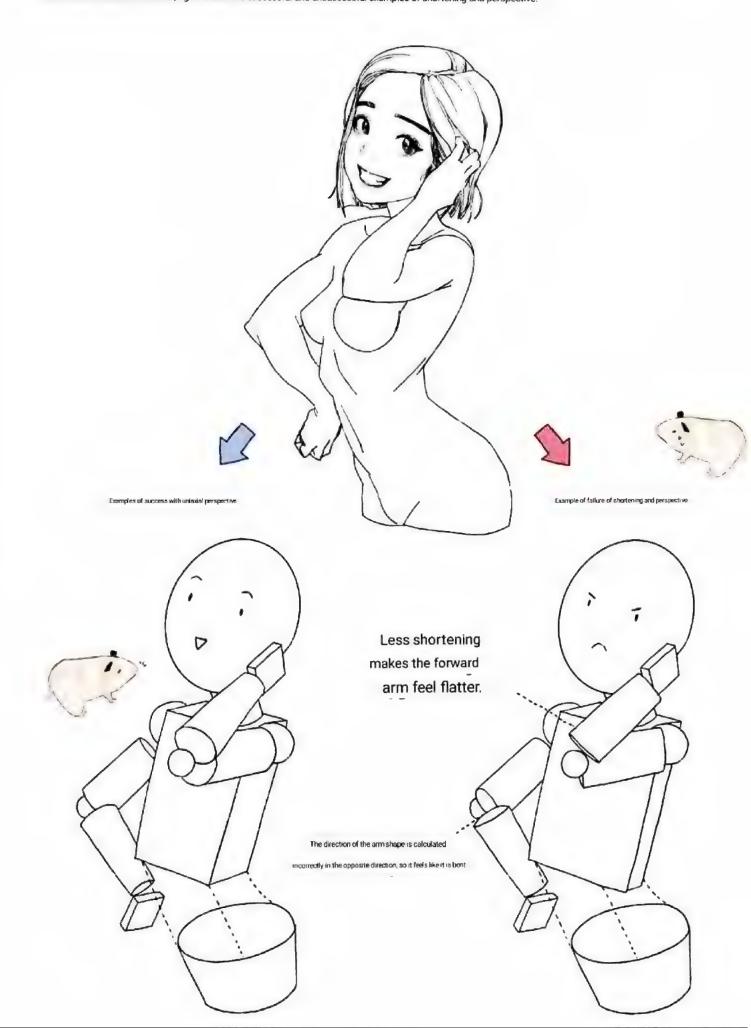
[Viewed from below]

shorten!

shorten!

However, it is difficult to express the perspective of an object only by shortening the length. Therefore, it is much more natural to add the concept of 'Lucy'.

Briefly, the principle of clairvoyance is that things close to our eyes get bigger and things farther away get smaller.

Parallel lines converge little by little.

the point closest to the eye
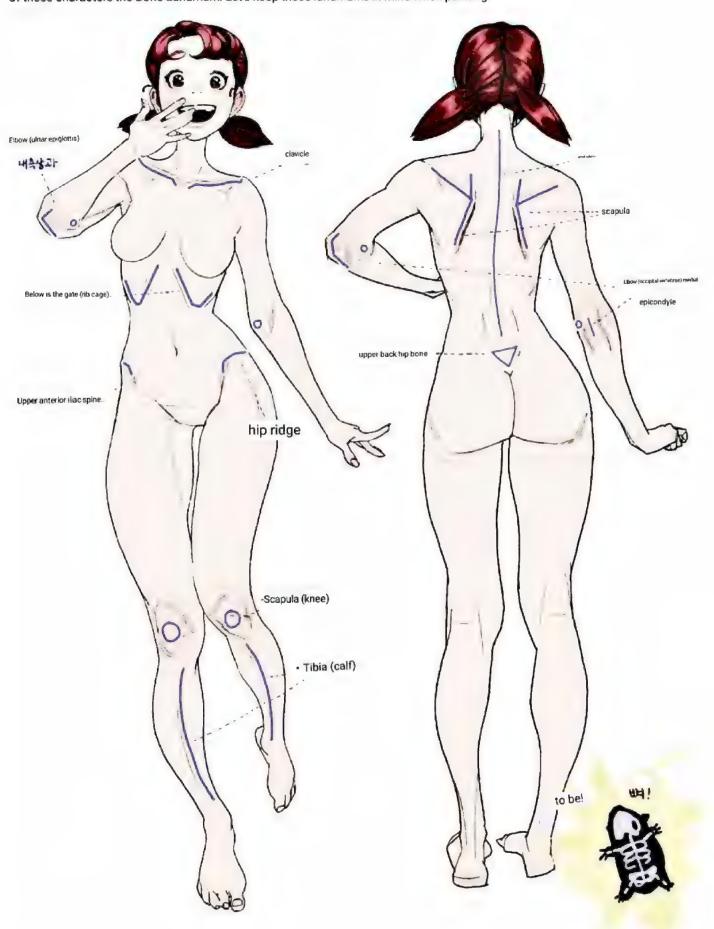
-- the point farthest from the eye

Therefore, when drawing a character, sensing such short-axis and perspective in the figure-making stage and putting it on flat washi paper can be seen as a natural and three-dimensional character, right? Below are successful and unsuccessful examples of shortening and perspective.
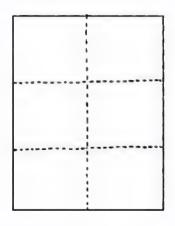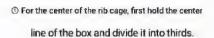
Examples of success with uniaxial perspective

Example of failure of shortening and perspective

Less shortening makes the forward arm feel flatter.

The direction of the arm shape is calculated incorrectly in the opposite direction, so it feels like it is bent
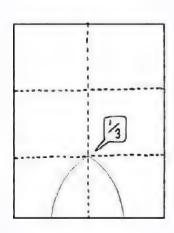
83 Bone Landmark

Each part of the human body has 'bones' that are visible on the surface. Let's call the bones that are the main indicators of these characters the Bone Landmark. Let's keep these landmarks in mind when painting.
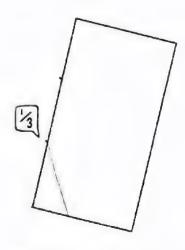
Elbow (ulnar epiglottis)

내측상과

clavicle

Below is the gate (rib cage).

Upper anterior iliac spine..

hip ridge

-Scapula (knee)

• Tibia (calf)

scapula

Elbow (occiptal vertebrae) medial

epicondyle

upper back hip bone

to be!

뼈!

83 Let's study by drawing this landmark that can be recognized in the drawing process.

① For the center of the rib cage, first hold the center line of the box and divide it into thirds.
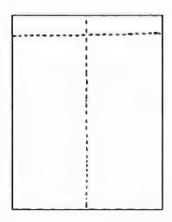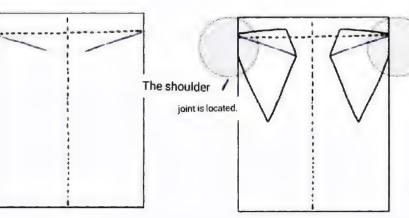
② Next, draw the lower chest door of the person who splits from the 1/3 point from the bottom.

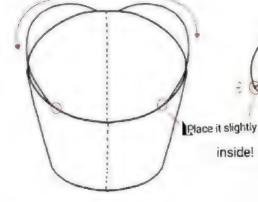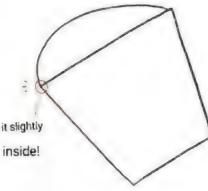✻ Similarly, cracks can be seen from the side as well.

① Since the scapula is far from the rib cage, hold the slightly inclined 'acromion' at a position slightly down from the top of the box.

The shoulder joint is located.

② Then a large triangle that descends with a slope close to 90' down. Connect the small triangles at the top.
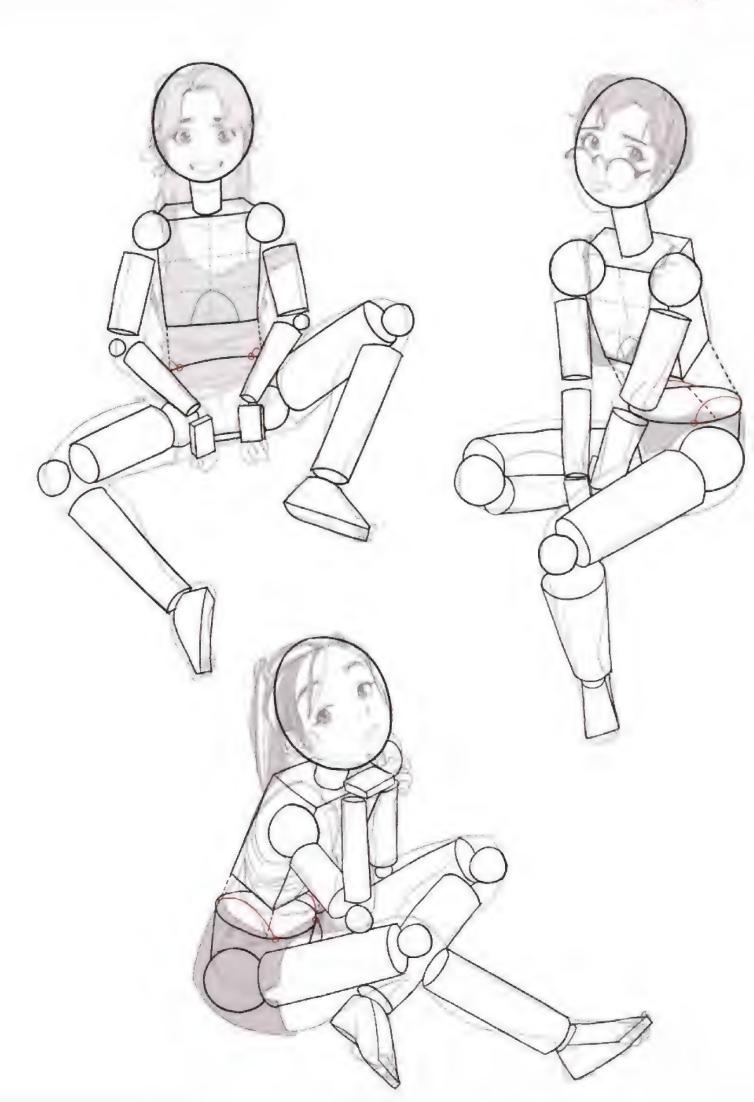
Place it slightly inside!

① For the pelvis, first hold the hip bone ridge that draws an arc from the back based on the center of the Daeya figure.

② After that, let's check the upper anterior iliac spine.

83 Let's look at the characters in various poses and make them three-dimensional.
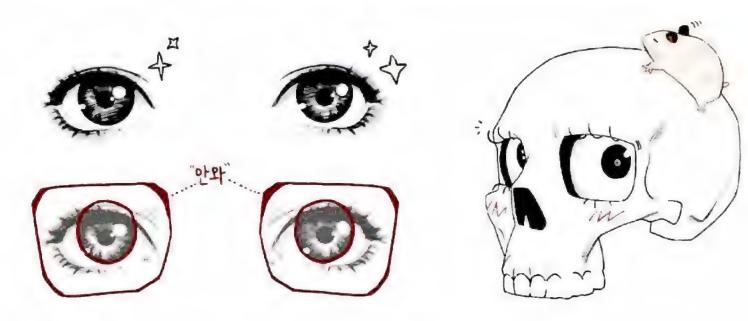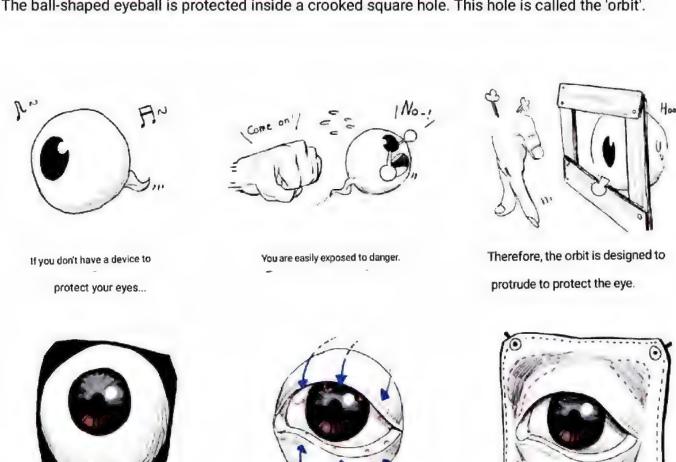
feature

3 eyes

The eyes are one of the most important organs that influence the impression of a character. As such, the structure to examine is complex and the range of expression is wide.

The ball-shaped eyeball is protected inside a crooked square hole. This hole is called the 'orbit'.

If you don't have a device to

protect your eyes...

You are easily exposed to danger.

Therefore, the orbit is designed to

protrude to protect the eye.

The orbit is reminiscent of a slightly
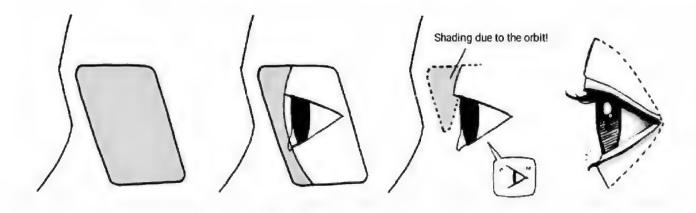
skewed rectangle laterally.

Eyelids don't come. in the shape of the eyeball

Covered accordingly.

At this time, keep in mind the space between
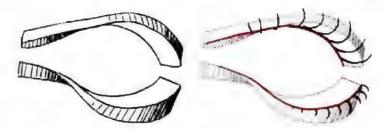
the eyeball and the orbit.

The upper eyelid of the eye covers the eyeball in a long curve from the lacrimal hill, and the lower eyelid turns rapidly toward the side.

· Tear Hill.

Eyes from the side do not come. The eyelids that cover the eyes look like the letter 'A' lying on their side, and the upper eyelids are sharp. The lower eyelid gently

retracts, exposing the thickness of the lower eyelid.
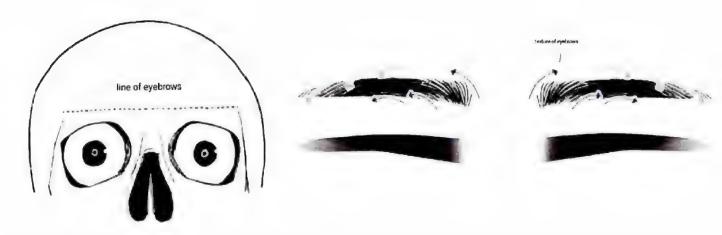

Shading due to the orbit!

Even on the half side, the lower eyelid curves and rotates, so a certain

amount of thickness is exposed. In addition, eyelashes come out from the inside of

the eyelids and add a three-dimensional effect to the eyelids.

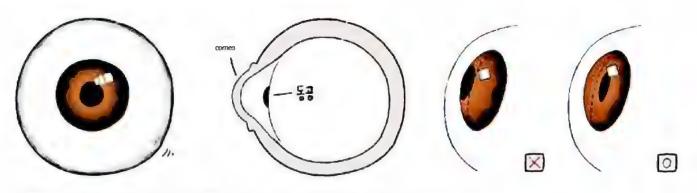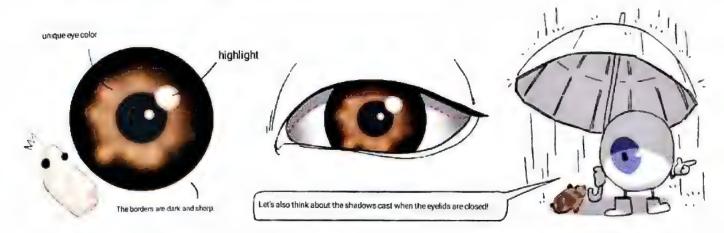Let's think about the effect of mascara

and curler that raises and extends eyelashes.

Eyelashes curve from the inside out, because they grow according to the shape of the eye.

As they go laterally, the length of the eyelashes increases and the density increases.
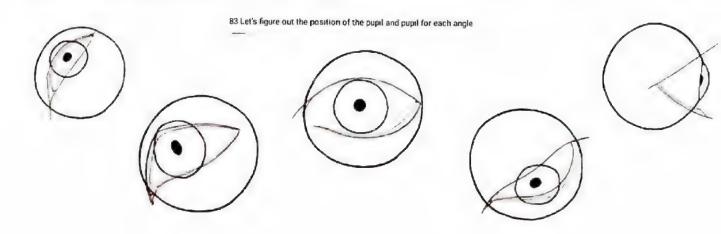
line of eyebrows

The eyebrows grow in the upper part of the orbit, and the bone in this area protrudes slightly, creating a sense of volume in the eyebrows. Also, the density is highest at the center of the eyebrows, and relatively low density at the start and end points.

cornea
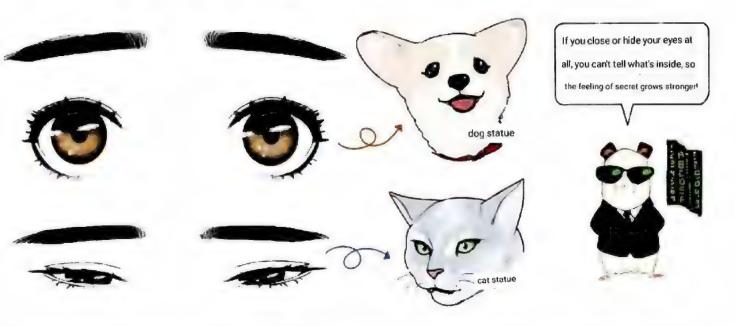
Note that the pupil in the pupil is slightly locked, not attached to the surface.

unique eye color

highlight

The borders are dark and sharp.

Let's also think about the shadows cast when the eyelids are closed!

The highlights on the pupils are reflected from the light in front of them, so there may be several more depending on the situation. This highlight has the effect of making the eyes even more dazzling and radiant.

83 Let's figure out the position of the pupil and pupil for each angle

If you close or hide your eyes at all, you can't tell what's inside, so the feeling of secret grows stronger!
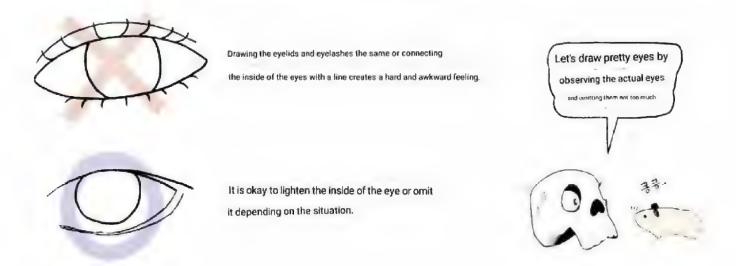
dog statue

cat statue

The round, big eyes stimulate the protective instinct. Also, because the eyes are the windows of emotions, the big eyes are embarrassing because they can create various expressions.
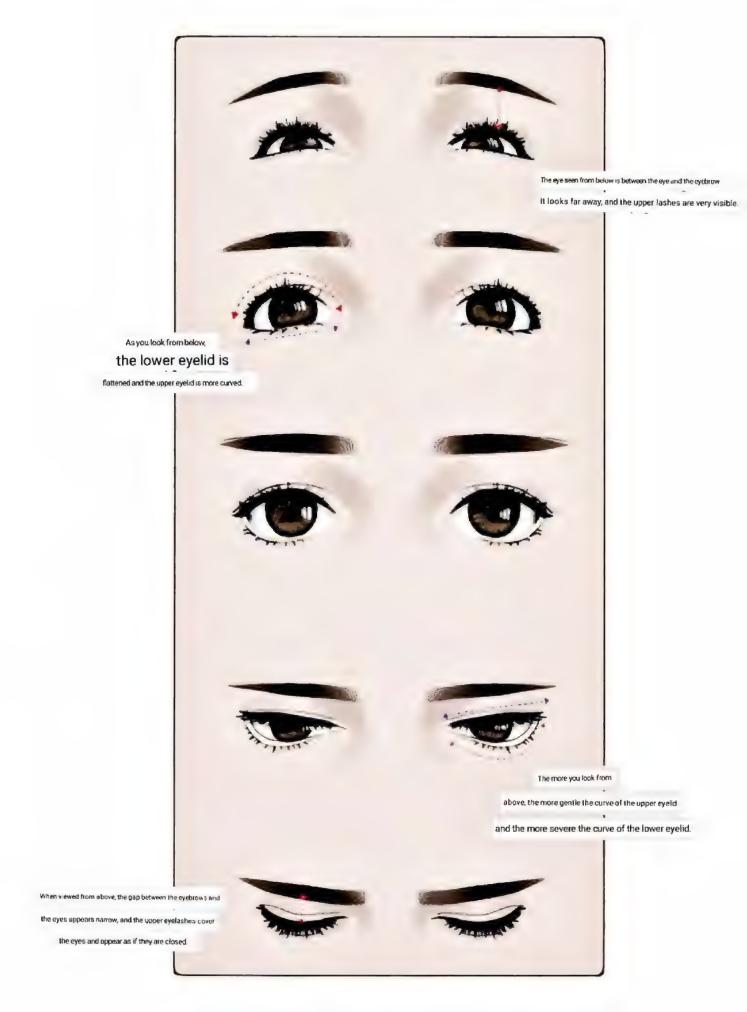
Conversely, the small, slender eyes that are open, are difficult to read emotions, conjuring up a mysterious and dreamy image.

‹ Order by product

unrelated habits

Eyeliner is the direction of the tail!

Eyeshadow makes the eyes three-dimensional and larger.

If not, let's emphasize the eyeliner

Make your eyes bigger. You can also make it flashy.

It adds to the glittering railroad charm

You can add a simple makeup effect to suit the character's style to make it more attractive. Rather than drawing eyelashes one by one, you can adjust the thickness as if you drew an eyeliner, or draw shadows around the eyes to create a variety of impressions.

Drawing the eyelids and eyelashes the same or connecting the inside of the eyes with a line creates a hard and awkward feeling.

Let's draw pretty eyes by observing the actual eyes and omitting them not too much

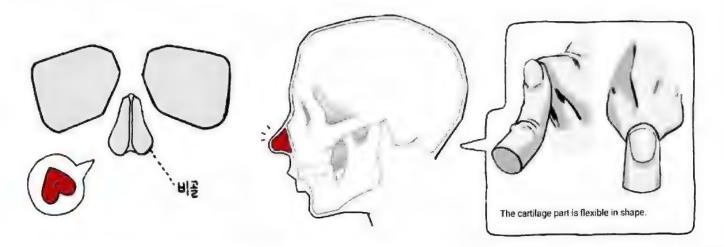It is okay to lighten the inside of the eye or omit it depending on the situation.

Let's look at the shape that changes with the angle. Both eyes are symmetrical, so care must be taken to avoid awkwardness when lifting angles.
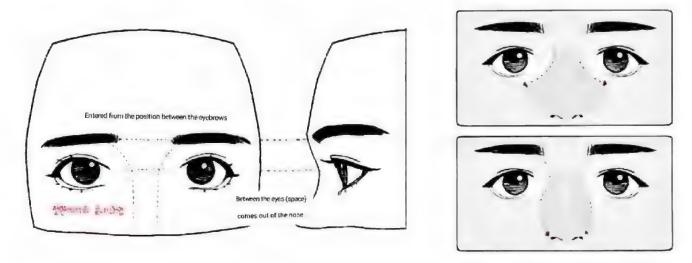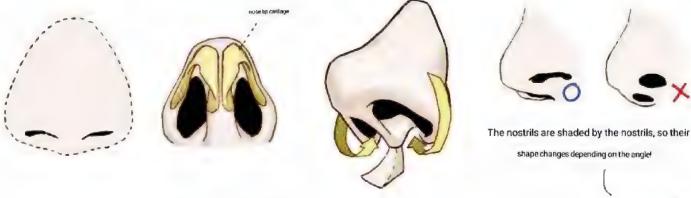

The eye seen from below is between the eye and the eyebrow

It looks far away, and the upper lashes are very visible.

As you look from below,

the lower eyelid is

flattened and the upper eyelid is more curved.

The more you look from

above, the more gentle the curve of the upper eyelid

and the more severe the curve of the lower eyelid.

When viewed from above, the gap between the eyebrows and

the eyes appears narrow, and the upper eyelashes cover

the eyes and appear as if they are closed.

3 nose

A pretty and sharp nose creates a lively and attractive impression. However, if you over-describe the form, it may feel burdensome and awkward.

비골

The cartilage part is flexible in shape.

The nose is a piece of cartilaginous tissue from the 'fibula' of the skull. It goes in slightly from the position between the orbits, then the bridge of the nose comes out, and the side flows from under the eyes to the cheeks.

Entered from the position between the eyebrows

Between the eyes (space)
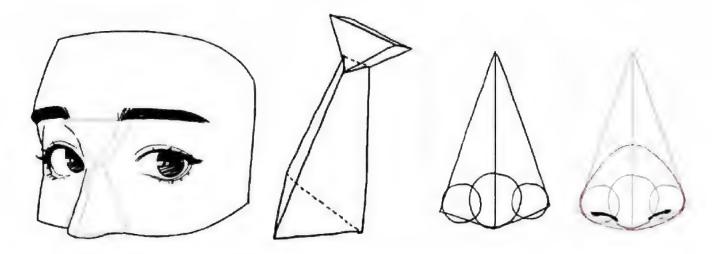
comes out of the nose

Looking at the side of the nose, the higher the bridge of the nose, the clearer the border of the side is, while the lower the bridge of the nose, the relatively natural flow.

nose tip cartilage

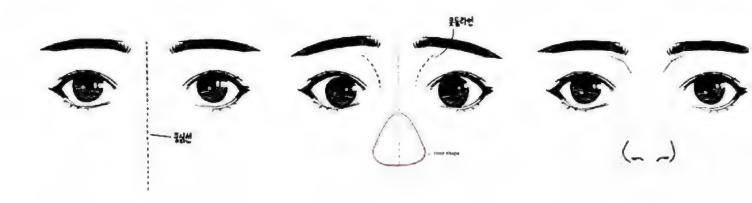The nostrils are shaded by the nostrils, so their shape changes depending on the angle!

The tip of the nose has a triangular flow when viewed from the front, but when viewed from below, the nose looks like a triangle at the bottom due to the bifurcated cartilage. Both nostrils are rolled into the inside of the nostrils, and the cartilage in the center is split and connected to authentication.
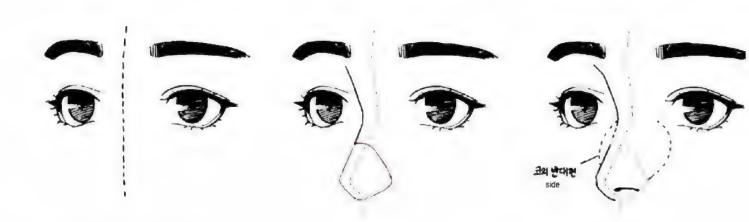
Let's find out the shape of the three-dimensional nose. Considering the aspect of the nose, you can think of a 'triangular pyramid'. Let's think of a shape with a small sphere inserted into the

nostrils at the tip of the nose.

Draw the center line of the face first and position

the nose.

Draw the bridge of the nose flowing through the forehead

and the shape of the triangular nose

Draw a slightly visible nostril. At this time,

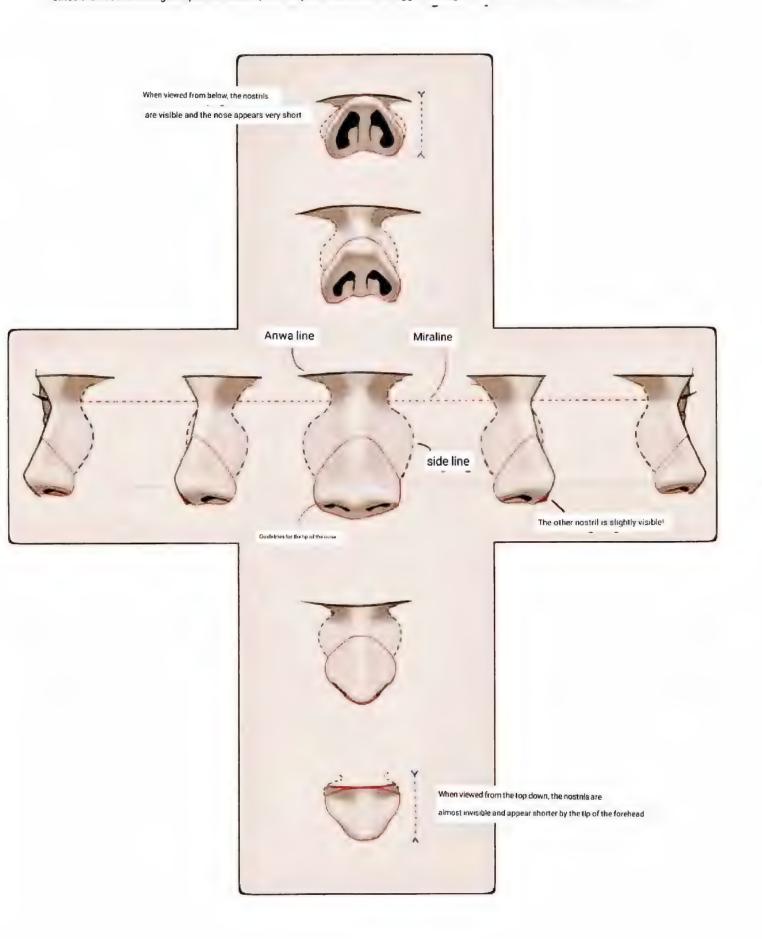consider the size of the nostrils about the size of

the space between the eyes.

On the other side, take the center line that

comes down from the mountain first.

After connecting the center line that changes depending on the height

from the forehead to the tip of the nose, draw the shape of

the tip of the nose.

Draw the part where the bridge of the nose

crosses and the nostrils. At this time, let's

check how exposed the side of the nose is from

the other side.

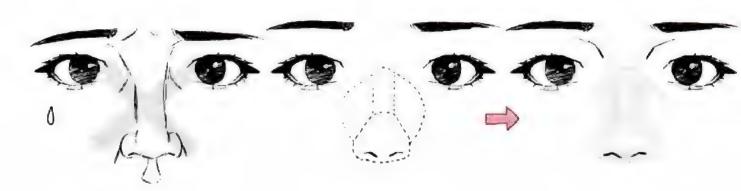Let's find out the shape of the nose when viewed from various angles.

Since the nose is the highest part of the face, it is the part that shows the biggest change when viewed from various directions.

When viewed from below, the nostrils are visible and the nose appears very short

Anwa line

Miraline

side line

The other nostril is slightly visible!

Guidelines for the tip of the nose

When viewed from the top down, the nostrils are almost invisible and appear shorter by the tip of the forehead

However, since the nose height and inclination of the nose are not so steep as for a small and pointed nose, if you take the shape as it is, it may not fit the character and feel awkward. Therefore, it is important to use the effect of 'omitting' appropriately to create the desired impression.

If you draw the bridge of the nose, the bridge of the nose, and wrinkles like this, you get a rough and clunky feeling. This is because it is not that deep or digging.
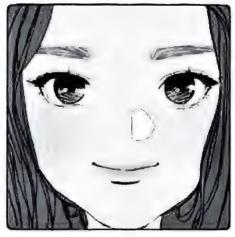
Therefore, after checking the area of the nose, sides, and tip of the nose like this

Hold the shadow of the gently falling side. Darkening only the relatively deep nostrils will soften the impression.

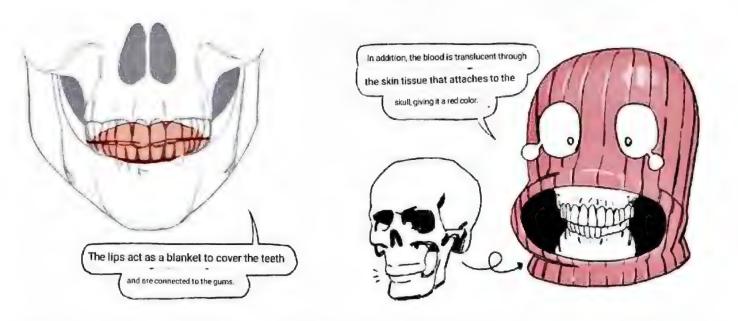(A) When holding the bridge of the nose and nostrils
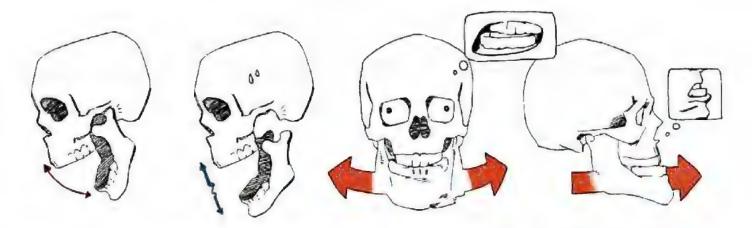
(B) When holding the side of the nose

(C) If only the nostrils are held

Let's look at some expression examples like this and draw the shape of a pretty nose by appropriately using omissions to suit the situation and character.
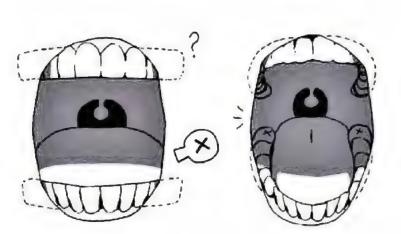
When you think of the mouth, thick and red lips come to mind first, but before that, you need to think about the structure of the 'temporomandibular joint' and 'teeth' that move the mouth. This is because if the jaw movement becomes awkward, the balance between the teeth and the mouth may be disturbed, resulting in awkwardness.

In addition, the blood is translucent through the skin tissue that attaches to the skull, giving it a red color.

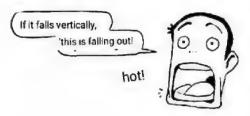The lips act as a blanket to cover the teeth and are connected to the gums.

The jaw joint allows the mouth to perform movements such as chewing food or talking. The skirt you see when you open your mouth also grows from the upper and lower jaw bones, so let's take a look at the angle at which the lower jaw drops when you open or close it.
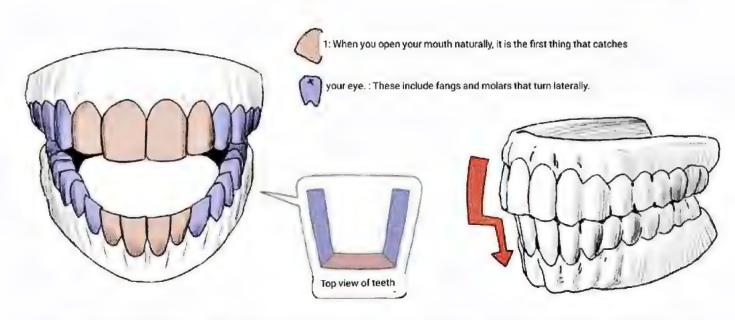
The lower jaw opens in an arcuate shape based on the part where the temporomandibular joint is located. In addition to opening and closing, slight movement is possible in the left, right, and forward directions.
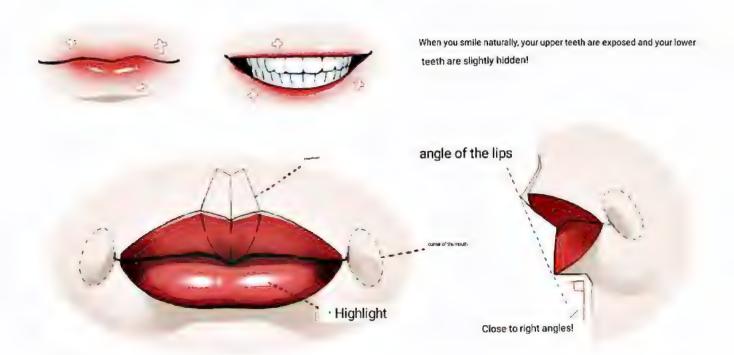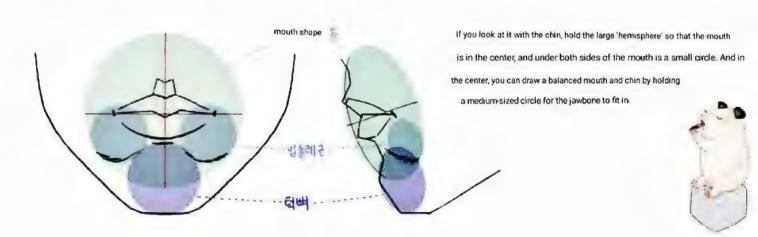
If it falls vertically, 'this is falling out!

hot!

Therefore, when you open your mouth, be careful that the teeth turn in the direction of the temporomandibular joint.

1: When you open your mouth naturally, it is the first thing that catches

your eye. : These include fangs and molars that turn laterally.
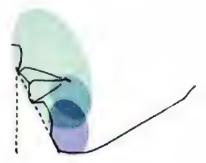
Top view of teeth

When you open your mouth, about 8 to 10 teeth are the first to stand out from the front, and based on this, they rapidly return to the side. Also, the upper teeth are usually slightly wider than the lower teeth, so they are biting the lower teeth.

When you smile naturally, your upper teeth are exposed and your lower teeth are slightly hidden!

angle of the lips

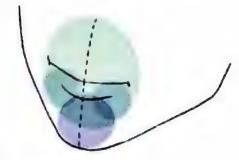corner of the mouth

Highlight

Close to right angles!

Let's cover our lips. As for the lips that open up and down, the chevron-shaped part of the upper lip connects to the minjung, and the lower lip sharply drops the connection angle to the ruck, creating a shadow of the lips. The upper lip slides inward and the lower lip slides outward, usually creating a 'highlight' on the lower lip.

mouth shape

입술레근

턱뼈

If you look at it with the chin, hold the large 'hemisphere' so that the mouth is in the center, and under both sides of the mouth is a small circle. And in the center, you can draw a balanced mouth and chin by holding a medium-sized circle for the jawbone to fit in.
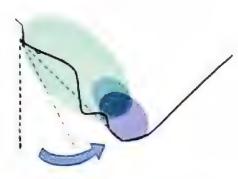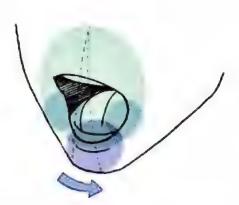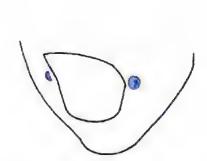
normal lip angle

The angle of the lips when the mouth is open
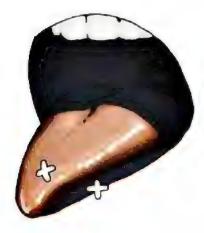
When opening the mouth, it opens based on the horizontal center line of the circular frame of the mouth.
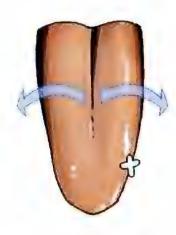
Because the child grows on the jaw, it moves relative to the jaw joint. Therefore, pay attention to the shape of the visible teeth as it is different from the corner of the mouth, which is the standard when opening the mouth

The tongue is also a good material that is often used when moving or opening the mouth. Let's remember the shiny feeling because it unfolds based on the split line in the center and is always covered with saliva.

Let's apply vibrant lip color!

The lips are an attractive part that gives a variety of moods to the character's impression in a subtle way. While harmonious and lively lips make the character stand out. A lip tone that doesn't blend well with your skin tone makes it look floaty or even burdensome. Therefore, tinted lips should consider harmony with the skin tone.
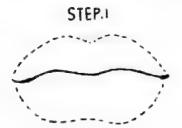
If you have a yellowish tinge or a yellowish tint on your skin tone, use an orange or burgundy color for your lip tone. If your skin color is pink or red, melt the pink color on your lips to harmonize your lip color and skin color.

Depending on the gloss level of the lips, different feelings can be expressed. Shiny and moist lips give a lively and youthful feeling, and thick, low gloss lips give an atmospheric and vivid feeling.

STEP.1

Be careful not to hold the outline of the lips too naked.

STEP.2

When the light falls from above, the upper lip is slightly darker than the lower lip.

STEP.3

Use a red tone that enhances complexion and pay attention to wrinkles on the lips.

Let's draw while looking at the various mouths!

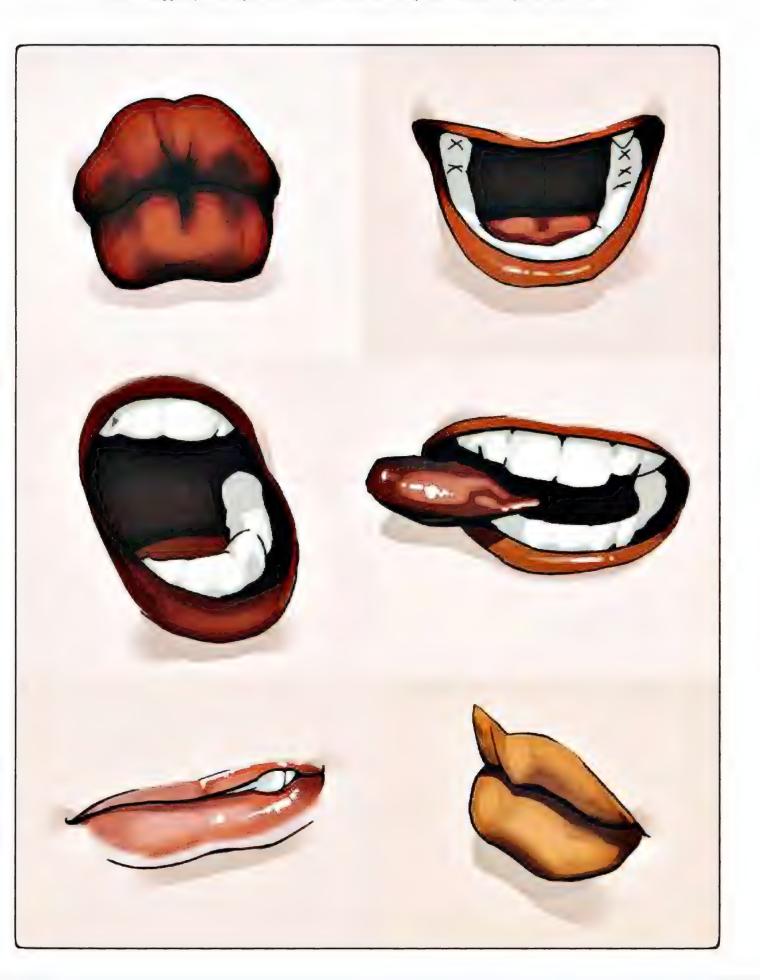Although the shape of the mouth can be self-diagnosed through a mirror. When expressing lip gloss or color tone,
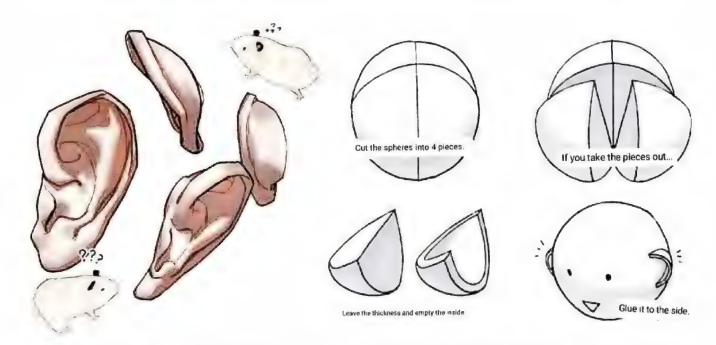
Considering your personality and mood, it is one of the best ways to refer to makeup related materials.
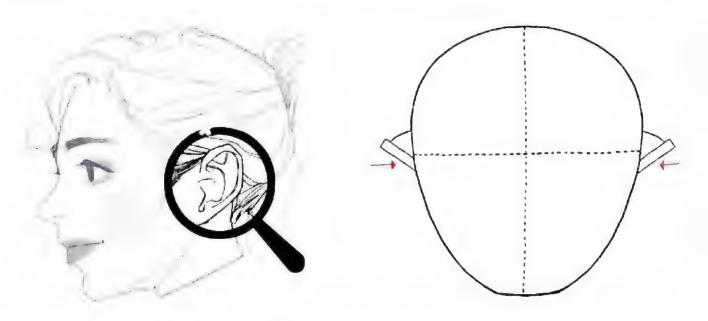
23 Because

the ears are less conspicuous compared to the eyes, nose, and mouth, there are relatively few opportunities for observation, making it difficult to express them.

Moreover, it is quite difficult to see the inside of the cuff circumference from each angle. Therefore, first of all, you need to know the basic shape of the ear.

Cut the spheres into 4 pieces.

If you take the pieces out...

Leave the thickness and empty the inside

Glue it to the side.
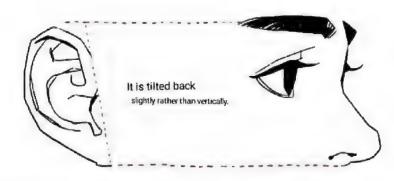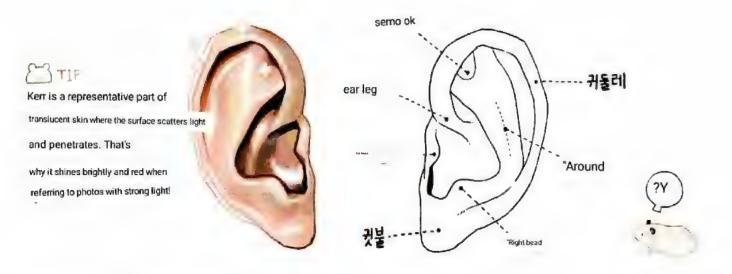
Since the ear has to detect sounds coming from the front and the side, you can think of a shape that is hollow after dividing a sphere into 4 equal parts.
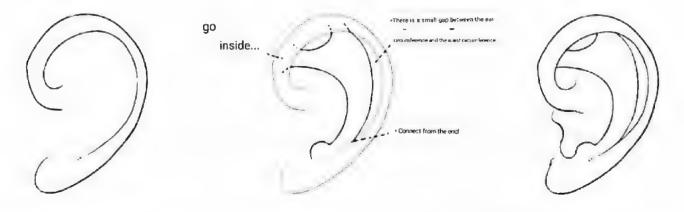
So, in fact, the angle at which the inside of the ear is clearly visible is closer to the side. The reason is that the ears are not attached at right angles, but are turned slightly backwards and covered up.

The ear has an area equal to the space created by drawing a straight line from the position of the eyebrows and nose to the side.

It is tilted back slightly rather than vertically.

TIP

Kerr is a representative part of translucent skin where the surface scatters light and penetrates. That's

why it shines brightly and red when referring to photos with strong light!

semo ok

ear leg

귀둘레

"Around

?Y

귓불

'Right bead
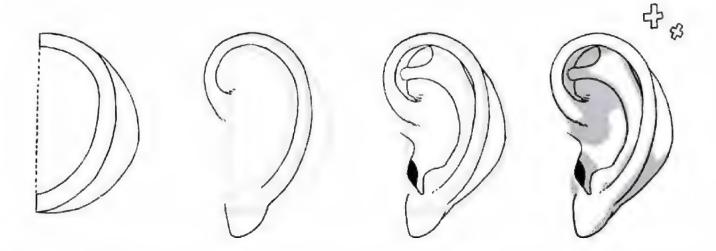
Let's look at the inner side of the ear. The 'ear circumference', which is the outer part of the ear, returns like a question mark from the 'ear circumference leg' above the ear beads to the 'ear lobe'. The

first 'Maddulei' that stands out from the inside of the curb circumference is located in the shape of a 'Y' from the 'triangular concave' at the top to the 'right bead'.

go
inside...

•There is a small gap between the ear

circumference and the ear circumference

• Connect from the end!

① First, grab the question mark shape.   ② Set the position of the 'y' shape.   ③ Draw the legs and ear beads around the ears and you are done!

Let's find out the shape of a three-dimensional ear by substituting the basic ear shape. The inside of the girth is relatively hollow, which casts a shadow.

The girth is slightly

more "protruding"
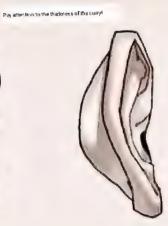
Let's take a look at the shape of the ear at each angle.
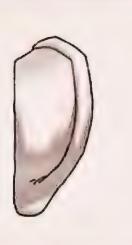
Since the shape of the ear from the back or from above or below is not very difficult,

where the inner side is not visible, it is easy to approach by drawing the

basic frame shape of the ear first and then adding the 'match circumference' in

the case of the angle where the inner side is visible.

Pay attention to the thickness of the curvy!

The front looks a little slanted

head

Forehead (frontal bone)

orbit

..fibula.

zygomatic bone (cheekbone)

Maxilla...

The mandible
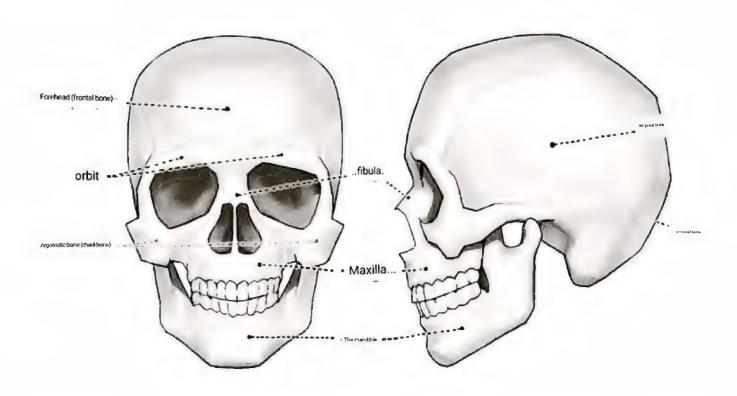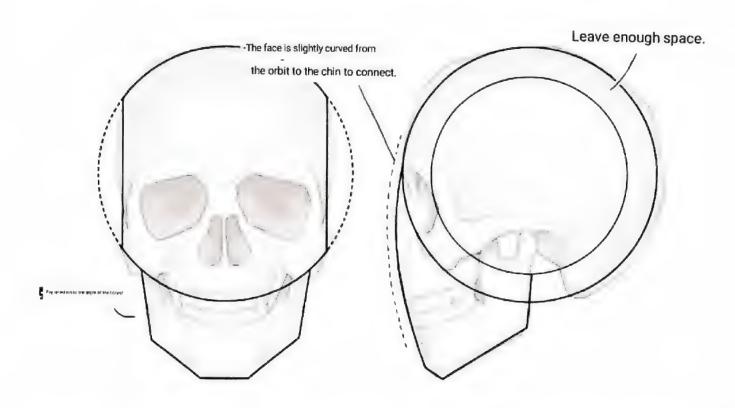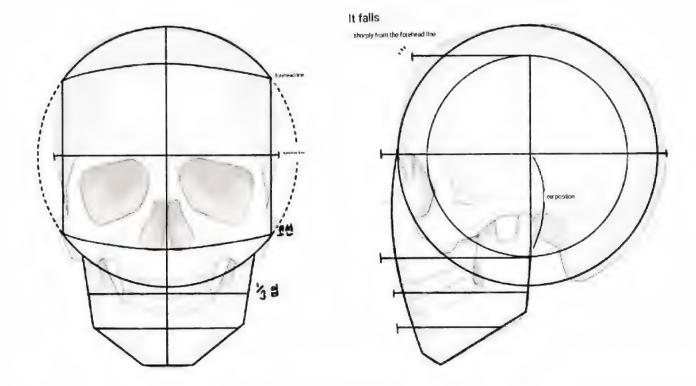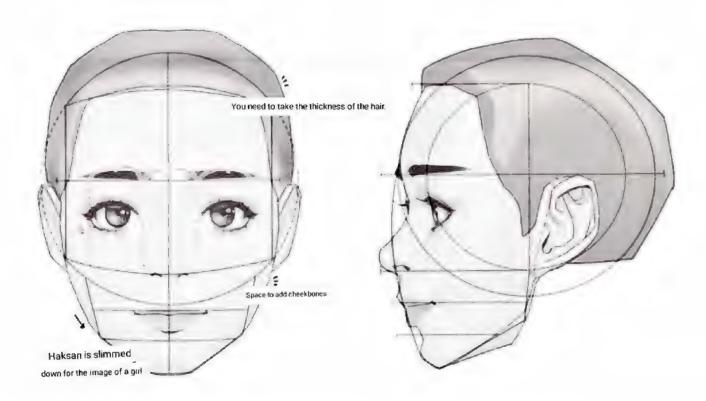
Let's draw the head. Since the head mostly follows the shape of the skull, it is necessary to recognize the shape of the skull briefly.

·The face is slightly curved from the orbit to the chin to connect.

Leave enough space.
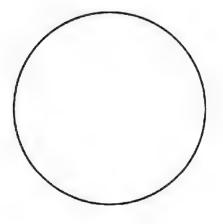
Let's make the head of this skull with a much more simplified figure. Replace the skull, where the forehead, orbit, fibula, and maxilla are located, in a 'sphere' shape, but since the side (temporal bone) is flat, cut it in a circle to make a cross section. After that, you can connect the chin line to create an overall head image.

It falls

sharply from the forehead line

forehead line

eyebrow line

1/3

ear position
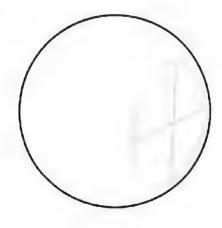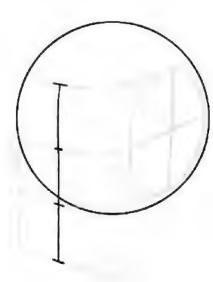
Let's take a look at the proportions of features that can be seen in the skull. The circular cross section of the side is divided into four equal parts in the shape of a cross, and the upper extension line is the

forehead, the center extension line is the eyebrow (orbit), and the lower extension line is the nose. The mouth is placed in the position of the nose and chin

You need to take the thickness of the hair.

Space to add cheekbones

Haksan is slimmed
down for the image of a girl

The space between the eyes is the size of one eye, and the nose is the width of one eye. The eyes are located midway between the nose and the eyebrows, and the ears attached to

the side are located slightly skewed to the center line and lower line of the section.

Half-sided head viewed from above

1. Draw a sphere.
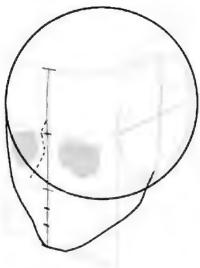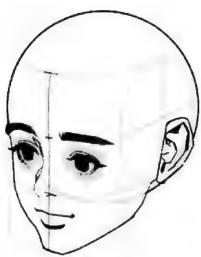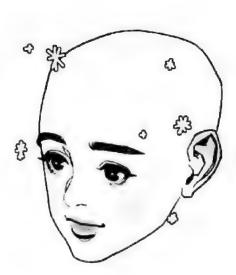
2. Cut the sides and cut into four equal

cross sections.

3. Take the center of the face and divide it

into thirds to make a guideline for the features.
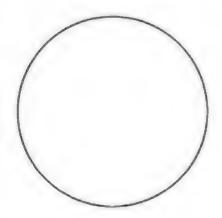
4. Correct the center of the nose and draw

a line and orbit.

5. Draw the features one after the other
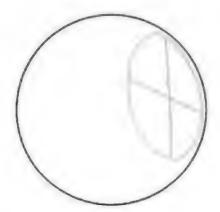
according to the guidelines.
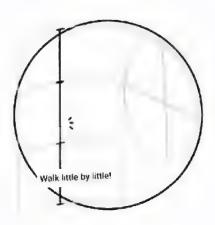
6. Erase and clean the underline.

Half-sided head viewed from below

1. Draw a sphere.
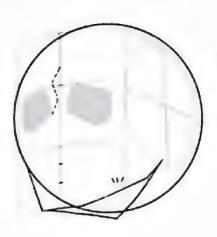
2. Cut the sides and make a cross shape

Four equals.

3. Take the center of the face and divide

it into thirds to make a guideline, but

make it longer toward the lower chin

Walk little by little!
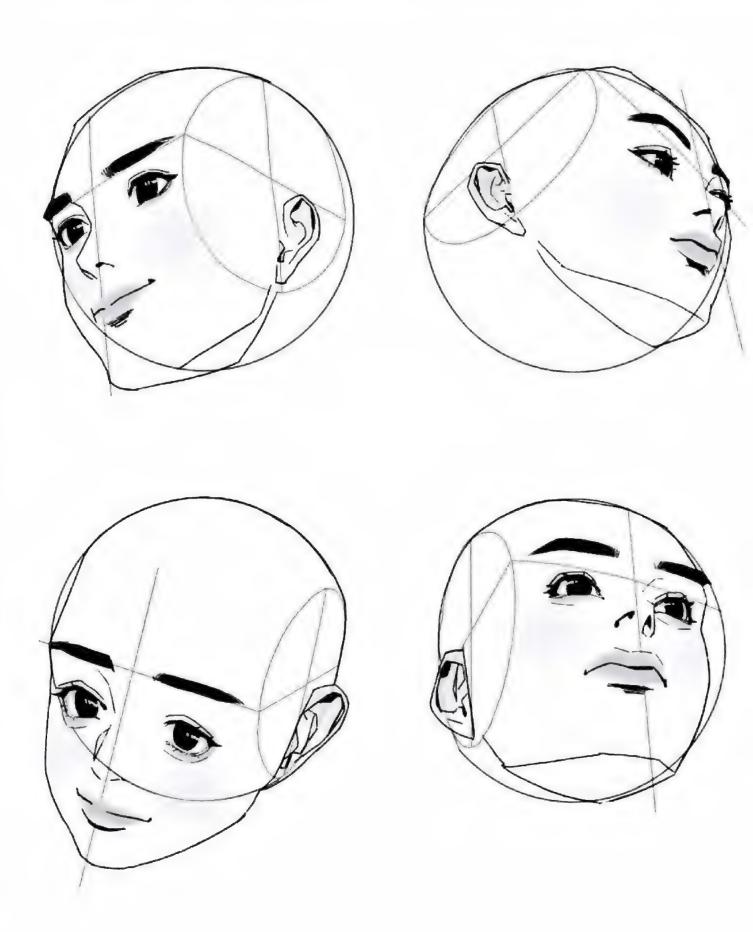
4. Correct the center of the nose and draw the lucky

line and orbit. Note that the space under the chin is

slightly visible at this time.

5. Draw the features one after the other

according to the guidelines.

Eyebrows a little higher!

6. Erase and clean the underline.

Let's draw a head from various angles and practice adding features. When drawing an
angle from above or below, be careful that the part close to the field of view looks bigger and the part farther away becomes smaller and the width also narrows.

hair
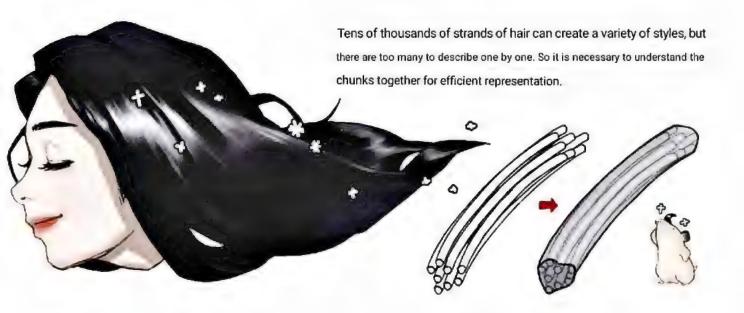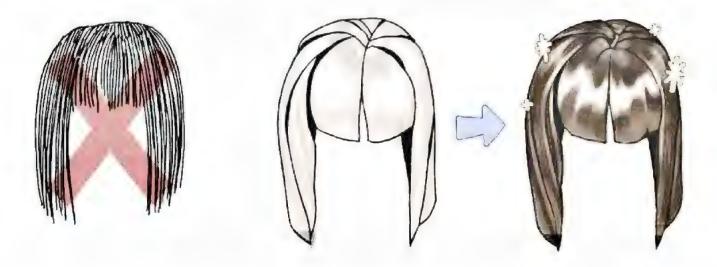
Let's draw hair!

Choosing a hairstyle that makes your character more stylish is very important. You can create a variety of styles by drawing hair that suits your face shape or features. It is not easy to express delicate and elegant hair, but if you draw a few in order, you can convincingly describe a wonderful hairstyle.

Tens of thousands of strands of hair can create a variety of styles, but there are too many to describe one by one. So it is necessary to understand the chunks together for efficient representation.
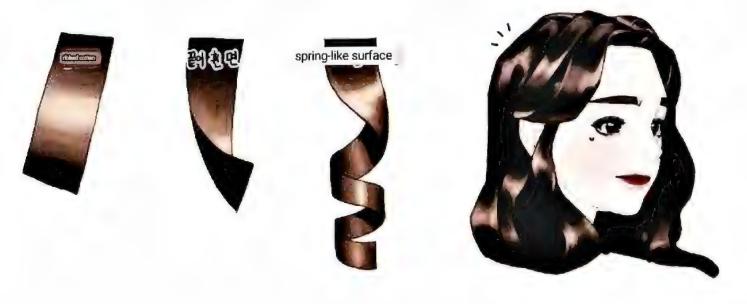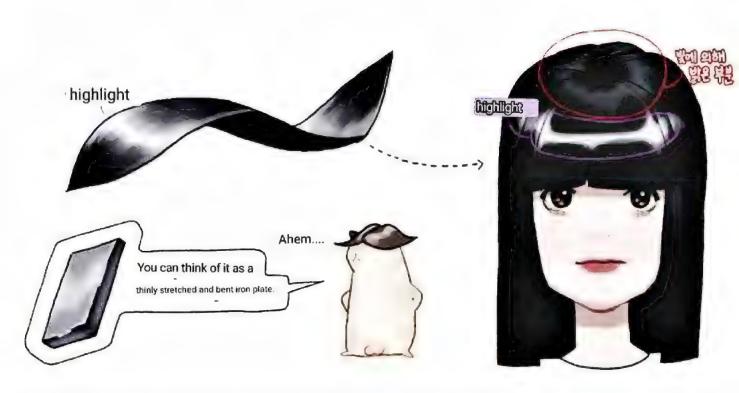
If you draw all the hair with lines, the overall feel of the hair is fragile, and it feels stiff and unnatural, so it is recommended to style the hair with 'cotton' first and then describe it.
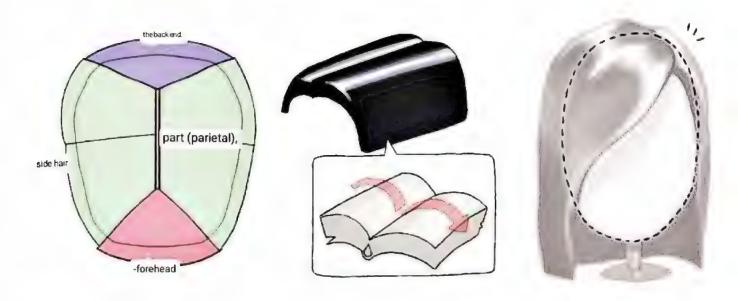
In this way, you can create various styles by twisting or twisting the side of your hair, but you need to be careful when creating waves or blowing in the wind in addition to long straight hair that falls straight from the crown.

spring-like surface

highlight

highlight

You can think of it as a
thinly stretched and bent iron plate.

Ahem....
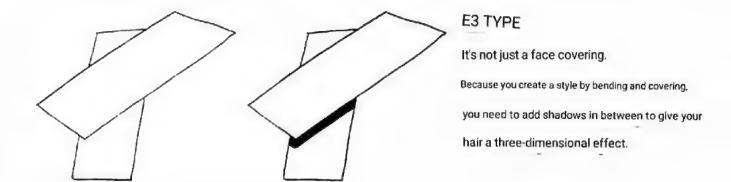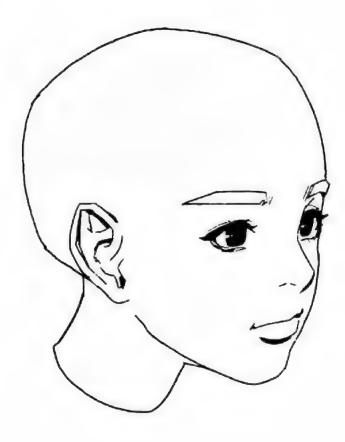
Hair contains oil, so the areas that are reflected by the light are shiny. The position of these 'highlights' changes depending on the observer's position, as the light falls from above and when viewed from the front, the highlight appears around the middle.

the back end.

part (parietal),

side hair

-forehead

If you check the crown from above, the hair grows as if it spreads out on both sides like a book based on the part, so you need to draw a little thickness on the head.

E3 TYPE

It's not just a face covering.

Because you create a style by bending and covering,

you need to add shadows in between to give your

hair a three-dimensional effect.

Draw a round head first.
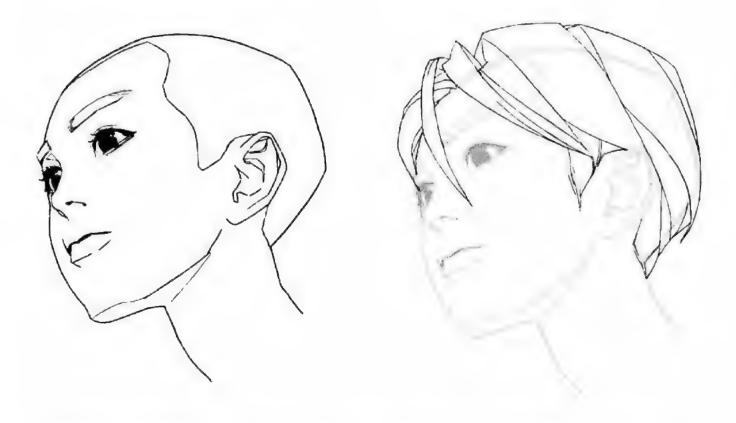
Position the forehead line where hair grows, sideburns
that are bent in steps, and the crown or part of the head.

가르마

이마라인

구렛나룻

After thinking about the flow of hair starting from the

part, grab the side. At this time, it is necessary to arrange them in

large order so that there is no confusion.

Split the sides. If you divide the face into a uniform width, it may look rather hard, so consider the style and divide the part with a lot of waves irregularly as if it were messy.

Add a few strands of fine hair to the outside and bangs to enhance the detail and organize it.

Likewise when coloring

Flow → Large face → Divide and add detail

It is easy to put on.

When drawing the short hair style, draw the head in the same order and follow the flow, grabbing the larger side first. At this time, if the inner hair is reflected, draw the covering hair and length separately.

When splitting the sides, you can create a more natural and voluminous hair style by adding a side that covers the sides at an angle to match the flow. The more surfaces that are covered and covered, the more natural it looks.
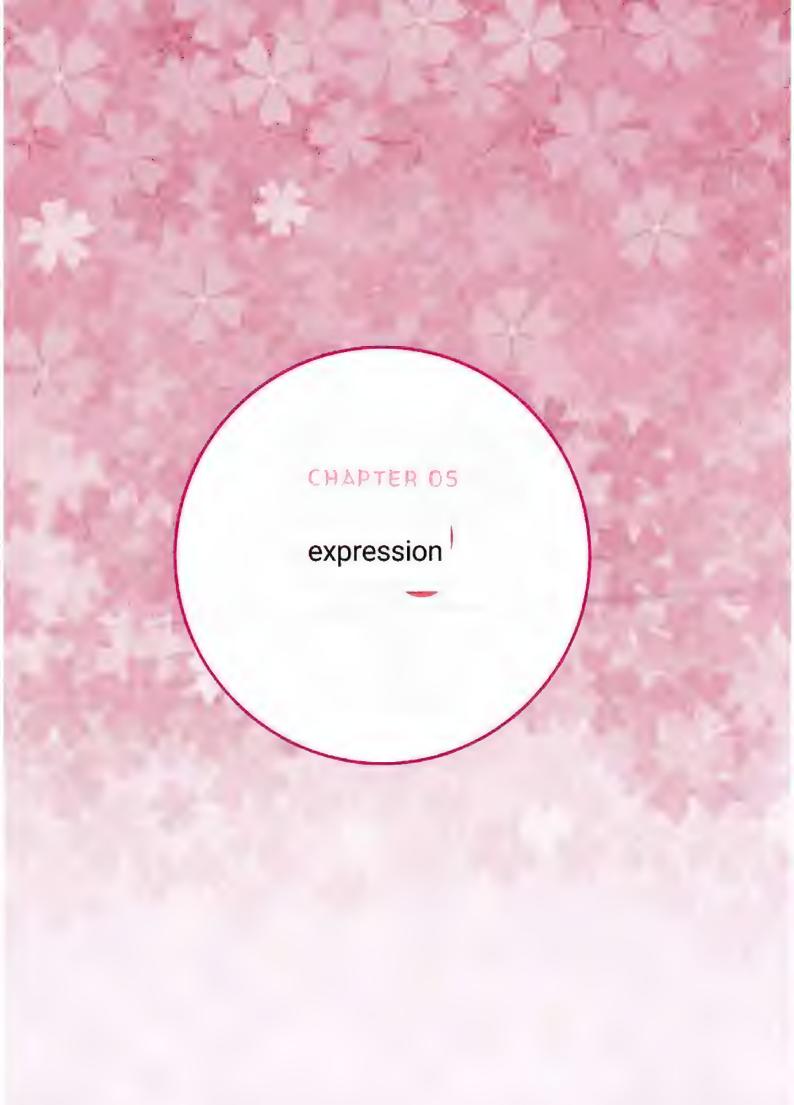
When you tie your hair, the flow converges because it pulls the hair in the direction it was tied. If it is one branch, you can collect it in that direction. If there are more than two branches, the scalp may be slightly exposed as it is divided based on the center.

Please also remember the fine hair that comes out of the pulling point

Roughly braided hair style, also known as 'dung hair', catches the lump while recalling a dumpling-shaped bundle of loosely formed bundles. It is also natural to let loose any other hair that is pulled.

There are many ways to braid your hair, but the basic form reminds you of a rope that is overlapped with a reaper, and the end is tied with a string and drawn so that it falls off.

🐹 various hairstyles

In addition to simply the difference in length, curl, volume. You can solve the change of style by utilizing a wide variety of factors such as the presence or absence of bangs. Therefore, it is important to identify and match the style that best suits the character.

CHAPTER 05

expression
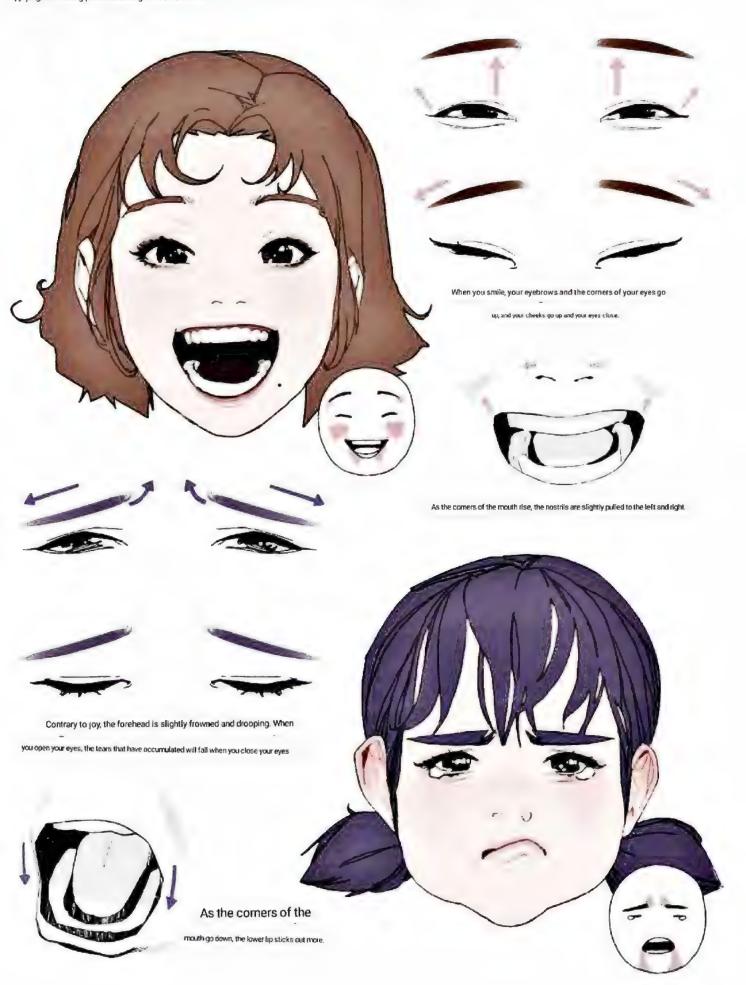
No matter how much you care for the character's appearance, it is difficult to feel

alive with a consistent, hard expression with no expression.

You can empathize with the character's emotions only

when you put on a vivid expression that suits the situation.

Those emotions are also the theme of the character as a whole, so let's take

a closer look at the changes in facial features and expressions according to changes in emotions!

Let's draw an expression that vividly captures various emotions. Frowning the forehead or raising the corners of the lips,
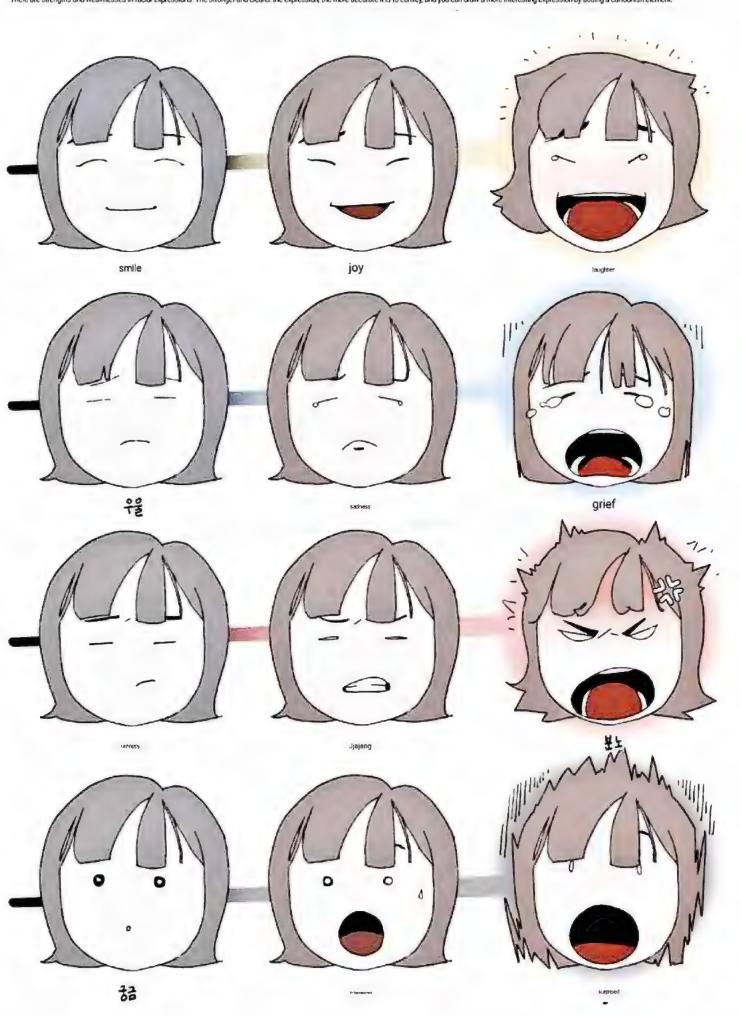
etc. The character's emotions are expressed using the muscles of each part, and you can create more diverse expressions by identifying and

applying the moving parts according to each emotion.

When you smile, your eyebrows and the corners of your eyes go

up, and your cheeks go up and your eyes close.

As the corners of the mouth rise, the nostrils are slightly pulled to the left and right.

Contrary to joy, the forehead is slightly frowned and drooping. When

you open your eyes, the tears that have accumulated will fall when you close your eyes

As the corners of the

mouth go down, the lower lip sticks out more.

As the forehead is frowned, the eyebrows are raised in a 'V' shape.

Raising the lips naturally raises

the tip of the nose to form wrinkles.

When you open your mouth, it creates a square mouth that reveals your teeth.

If you close your teeth, 'bite' is revealed on the chin and the angle of the chin is sharpened.

When you are surprised, your eyebrows will rise and

your eyes will expand, and if you draw a relatively small pupil, you will

feel more 'bright'.

When the jaw is suddenly

borrowed, less teeth are exposed.

There are strengths and weaknesses in facial expressions. The stronger and clearer the expression, the more accurate it is to convey, and you can draw a more interesting expression by adding a cartoonish element.

smile

joy

laughter

우울

sadness

grief

unhappy

Jjajang

분노

함

surprised

In addition, let's draw a funny expression by imagining various emotions.

CHAPTER 06

삼체
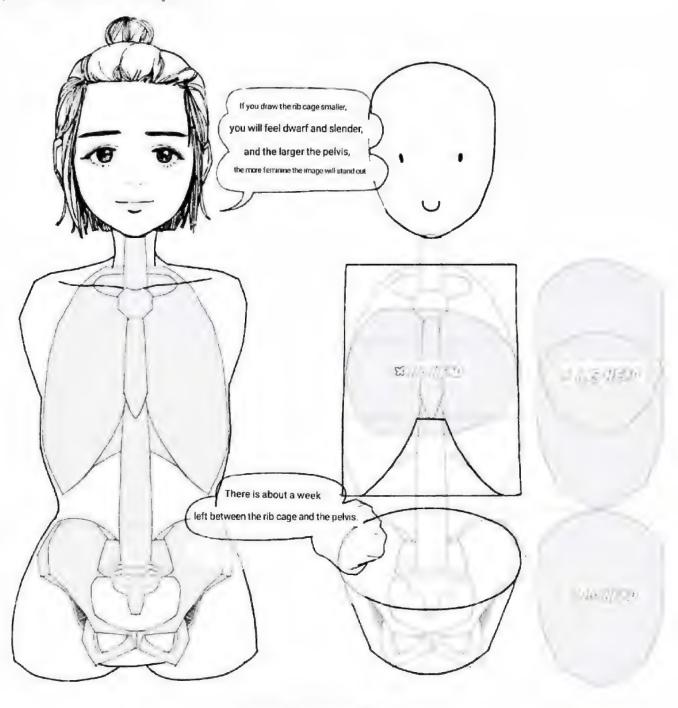
When drawing a 'woman' character, it is very important to think about the body shape. When

drawing characters of various body types, if there are standards according to them, you can draw characters in a much more savvy way, right?
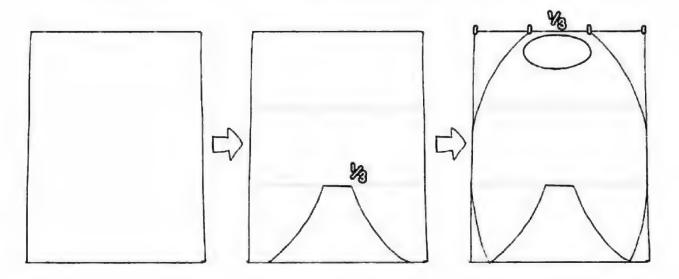
From here, we will look at the skeleton of the character, the position of the muscles, and the connection, and establish a standard for drawing various body types.

A character who is thin and slender does not necessarily mean that a character is pretty.

Chubby or short legs can be attractive enough.

The standard of beauty for a character is what the person who draws the picture creates!

First, let's find out the ratio of the spine, rib cage, and pelvis, which are the main skeletons of the upper body. The cost is based on the head, and it is recommended to figure out the proportions of the ribcage and pelvis, which can be a bit complicated.

If you draw the rib cage smaller, you will feel dwarf and slender, and the larger the pelvis, the more feminine the image will stand out

There is about a week left between the rib cage and the pelvis.
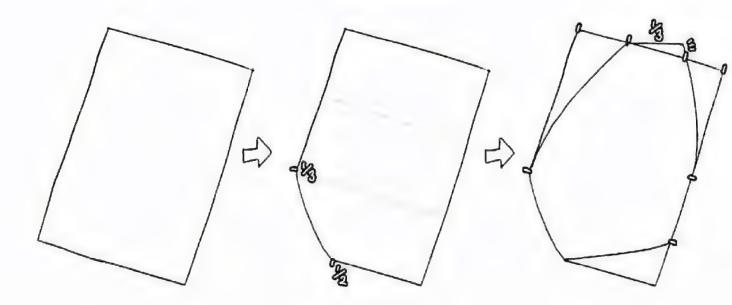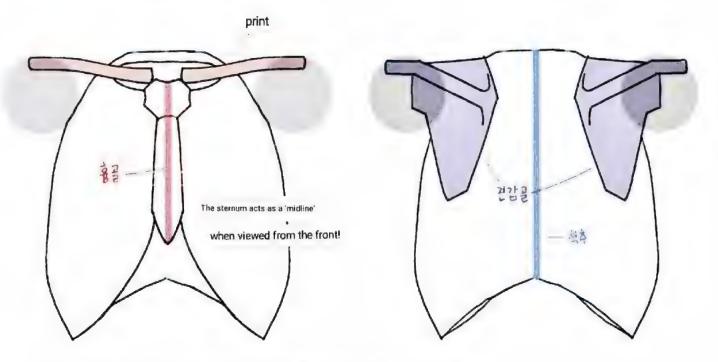
The process of drawing the front rib cage

⅓

⅓
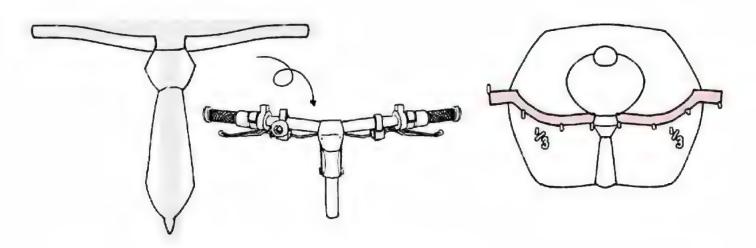
The process of drawing the rib cage on the side

print

홍골

The sternum acts as a 'midline'

when viewed from the front!

견갑골

척추
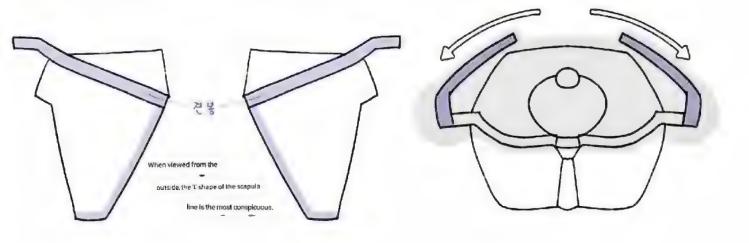
The clavicle and shoulder blades are important landmark bones in the upper body. The

two bones are connected to the arm bones to form the shoulder joint and assist in movement.

⅓   ⅓
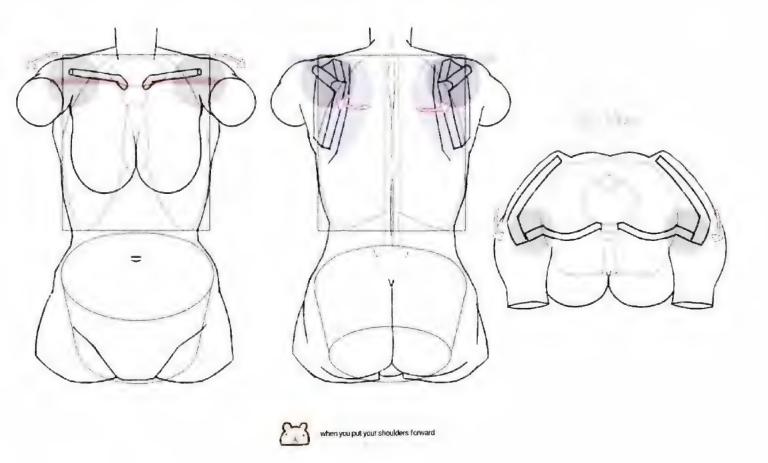
When viewed from the front, the clavicle looks like a 'T' shape like the handle of a bicycle. When
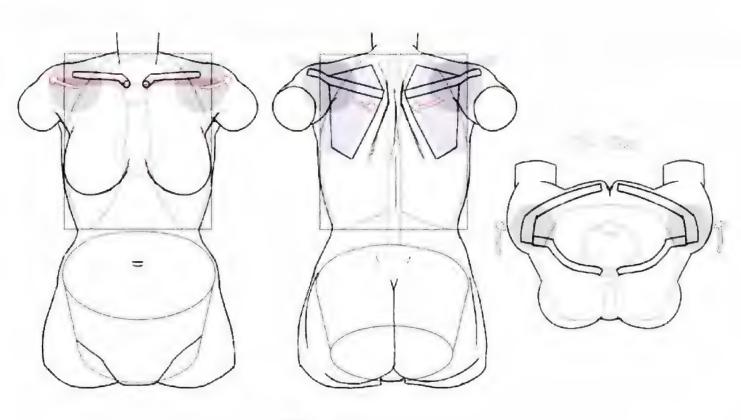
viewed from above, it is positioned slightly bent toward the back and is connected to the scapula at the back.

견봉

When viewed from the

outside, the 'T' shape of the scapula

line is the most conspicuous.

The scapula is a shape that obliquely covers the back of the rib cage, and the 'acromion' bent forward meets the clavicle and becomes the area of the 'shoulder'.
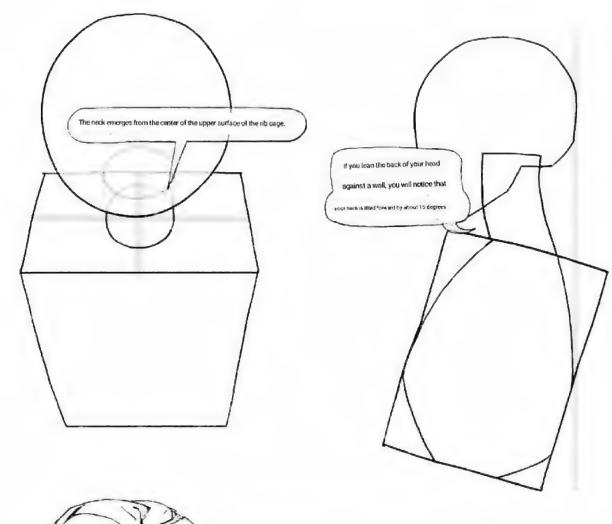
Since the shoulder can move in various directions independently of the rib cage, let's use the joint figure substituted with a 'sphere'

to position the shoulder and find out the change in the angle of the clavicle and scapula moving accordingly.

normal ball position

normal position of the scapula

when you lift your shoulders

Compared to the raising angle,

the lowering angle is relatively small!

when you lower your shoulders

when you put your shoulders forward

when you lean your shoulders back
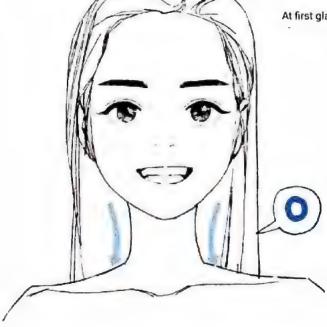
The neck starts from the 'suprathoracic gate' of the rib cage and connects to the occipital neck, and when viewed from the side, is slightly anteriorly curved.

The neck emerges from the center of the upper surface of the rib cage.

If you lean the back of your head against a wall, you will notice that your neck is lifted forward by about 15 degrees

At first glance, this area is not difficult at first glance, but as it is directly connected to the face, even a small difference can make a significant difference, so it is necessary to look into it a little more closely.
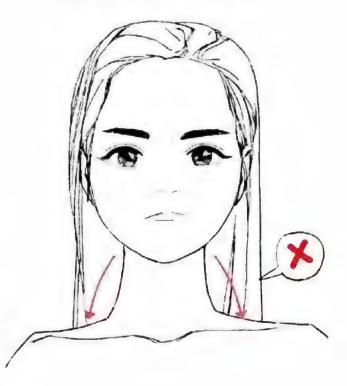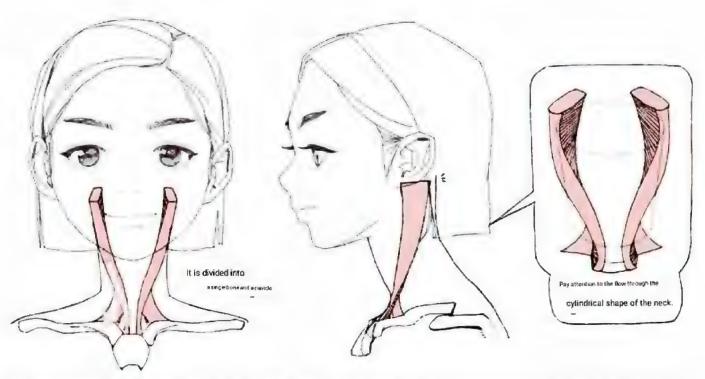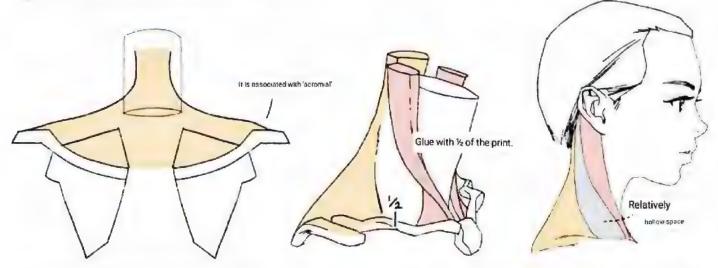
As such, when it is thick or thin that does not match the character, or when the flow to the shoulder flows in the opposite direction, the awkwardness is conveyed immediately.

It is divided into

a single bone and a clavicle

Pay attention to the flow through the

cylindrical shape of the neck.
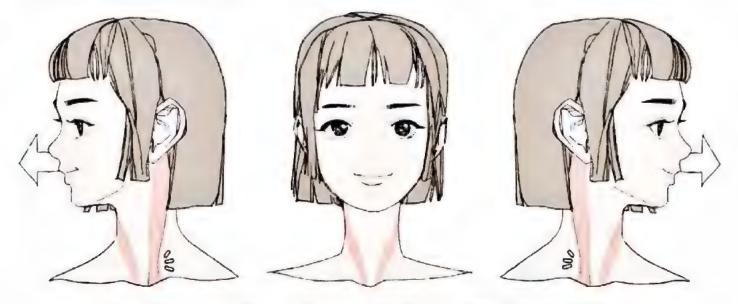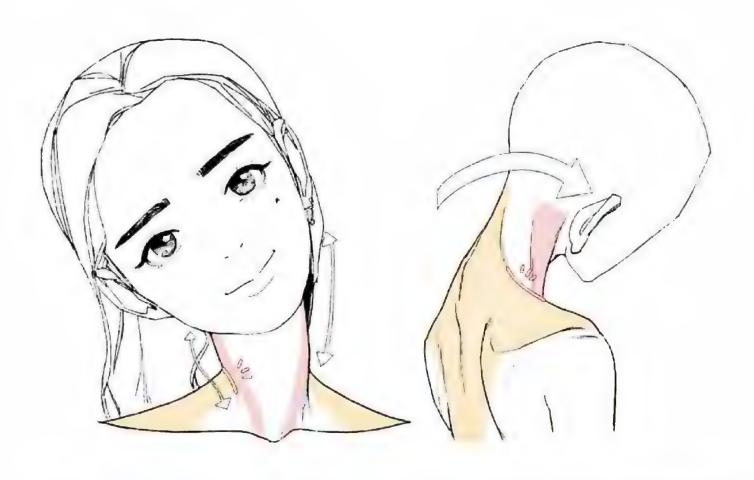
Recognizable muscles in the neck and shoulders include the oblique and trapezius muscles. Among them, the oblique muscle is connected from the clavicle to the back of

the ear, and when viewed from the front, it looks like a bent 'V' shape.

It is associated with 'acromal'

Glue with ½ of the print.

½

Relatively

hollow space
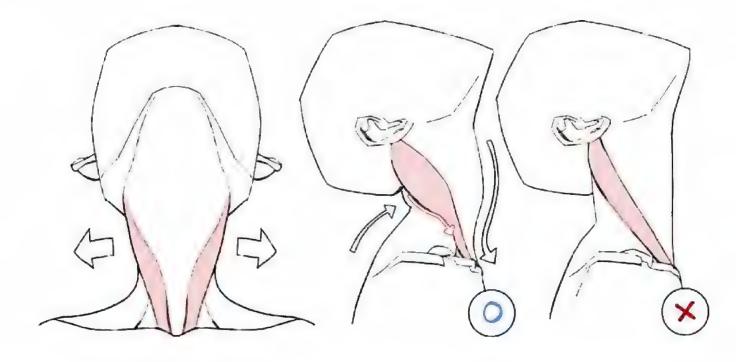
When viewed from the back, the trapezius muscles that cover the entire shoulder are connected as if wrapped around the collarbone of cotton from the back of the neck. Therefore, when viewed from the s-de, a triangular depression is created

due to the difference in the position of the oblique muscle and its connection
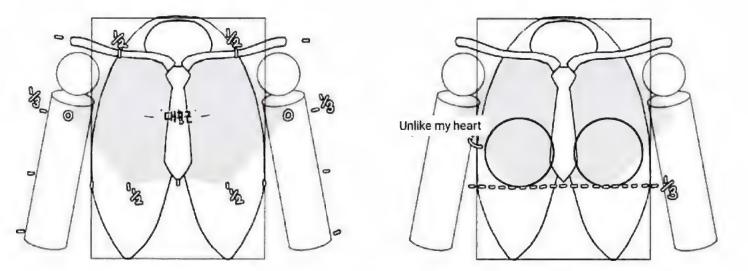
If you move your head left and right, the outline of the oblique muscle, located in the opposite direction to the direction of turning your head, will stand out.
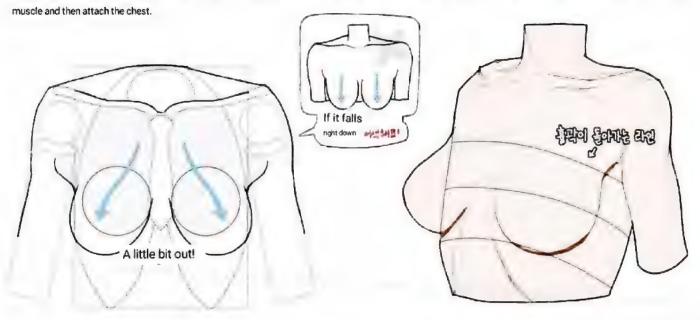
As such, when the oblique muscle moves the neck, the muscles on the left and right pull or shrug each other to maintain balance.
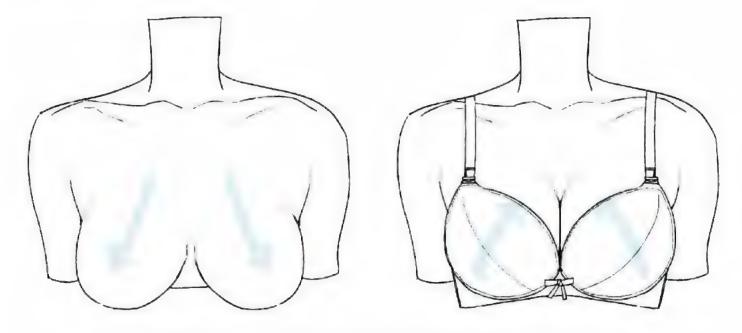
When you put your head up, the oblique neck muscles are teased by the trapezius muscles and spread to both sides, and the fold is the thinnest from the side.
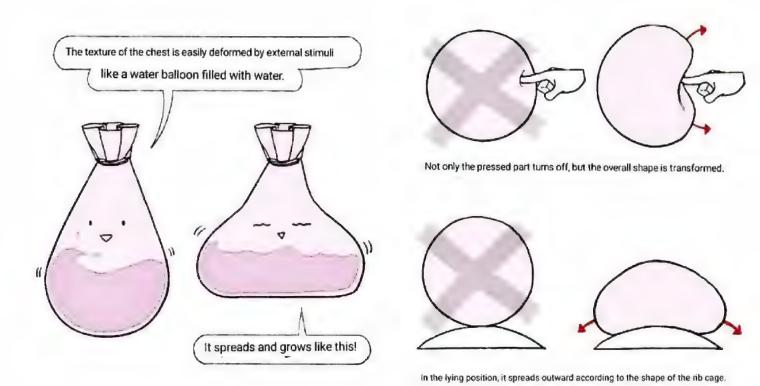
Since a woman's breast is mostly made of fat, it is attached to the underlying pectoral muscle (roughly). Therefore, first grasp the area of the chest muscle and then attach the chest.

If it falls
right down

A little bit out!
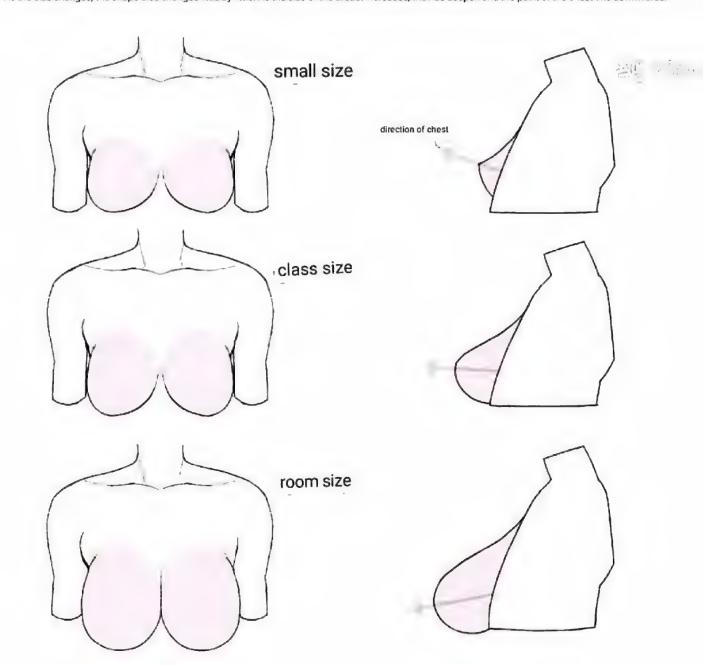
In this way, first, the area where the chest will come out is first drawn, and then the chest that falls down is drawn.
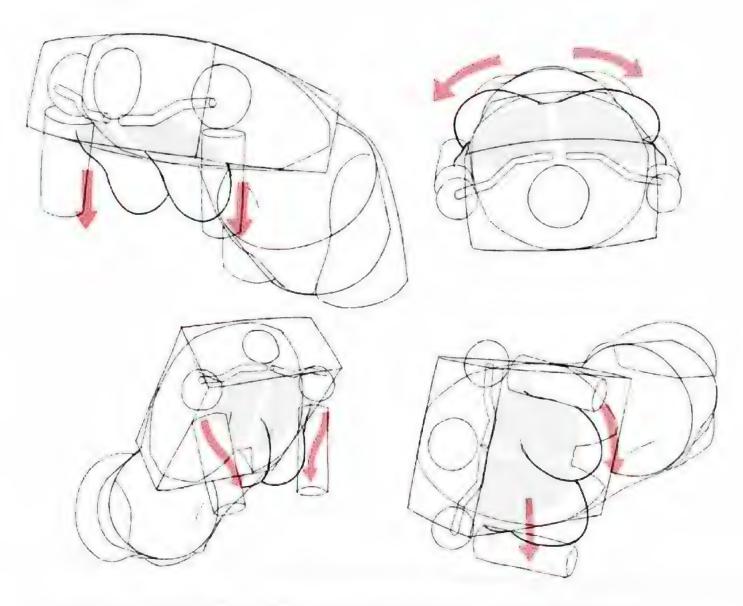
Since it is usually spread outward, you need to wear underwear that gathers the breasts inward to create a 'Y' shape.

The texture of the chest is easily deformed by external stimuli like a water balloon filled with water.

It spreads and grows like this!

Not only the pressed part turns off, but the overall shape is transformed.

In the lying position, it spreads outward according to the shape of the rib cage.
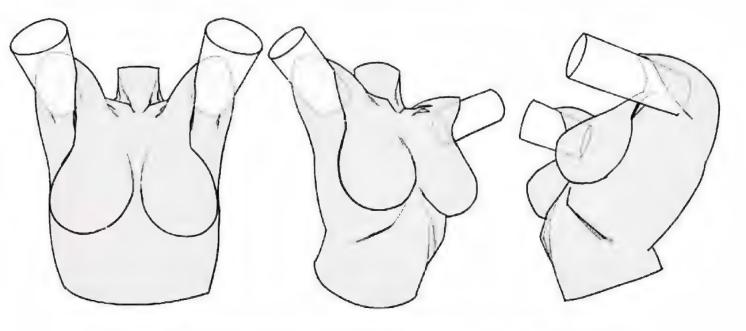
As the size changes, the shape also changes little by little. As the size of the breast increases, the ribs deepen and the point of the chest tilts downwards.

small size

class size

room size

direction of chest
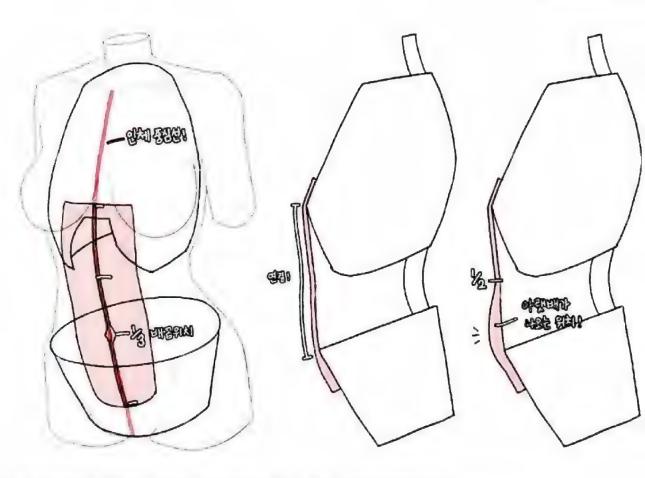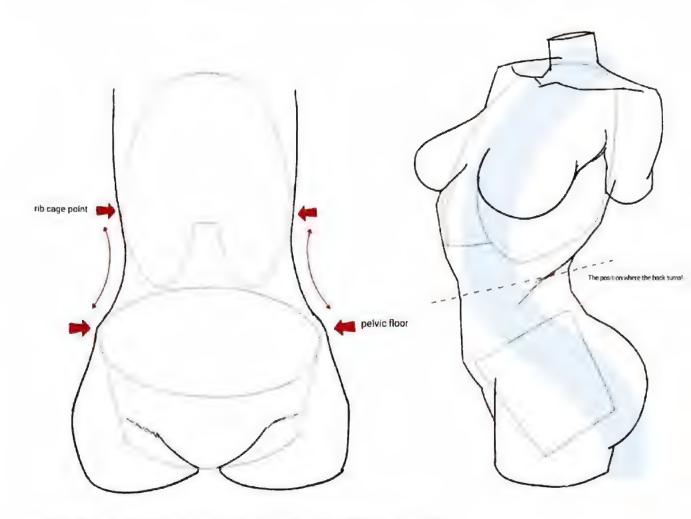
Because it is pulled down by gravity, the shape of the chest can be squashed or pressed when the upper body is bent or tilted.
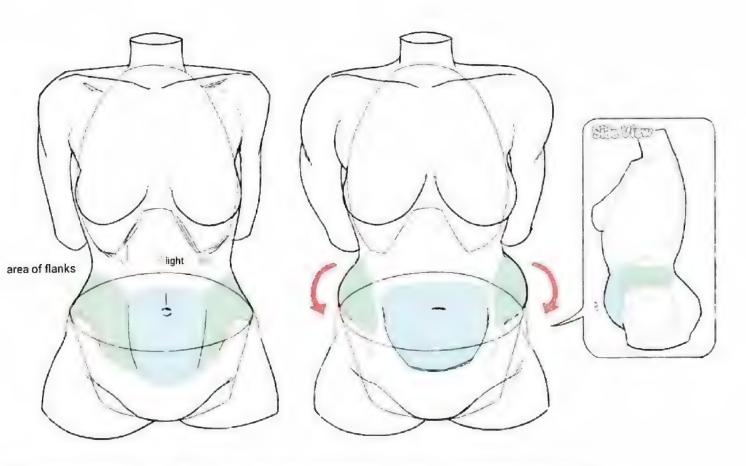
Also, since the pectoral muscle is connected to the arm, the chest may be lifted or gathered together when the arm is moved.

안체 중침선!

⅓ 배꼽위치

연결!

½

아랫배가 넓어진 위치!
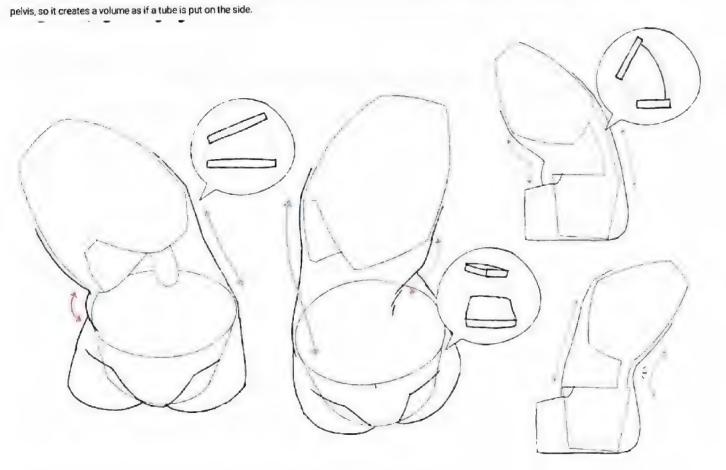
Abdominal muscles are long connected from the rib cage to the pelvis to form the centerline of the front of the upper body

like the sternum. The navel is located at the point from below, and the 'belly belly' protrudes from the lower area by dividing it in half.

rib cage point

pelvic floor

The position where the back turns!

Because of the relatively wide pelvis, the waist sometimes goes in from the front, but in

reality, the waist looks thinner from the side than from the front, so the 'S' line is more prominent when the waist is twisted.

area of flanks

light

Side View
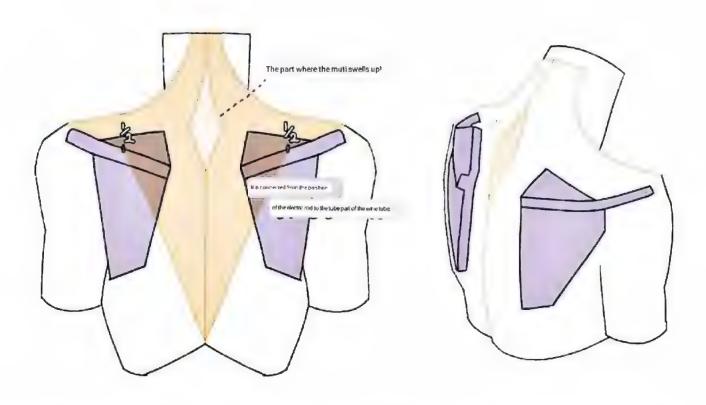
If the abdomen has a little fat, the part where the pelvis is located does not attach much fat, but rather the fat attaches over the ridge of the

pelvis, so it creates a volume as if a tube is put on the side.

When the waist is turned sideways or bent, the side is folded in the direction of movement and the opposite side is pulled.
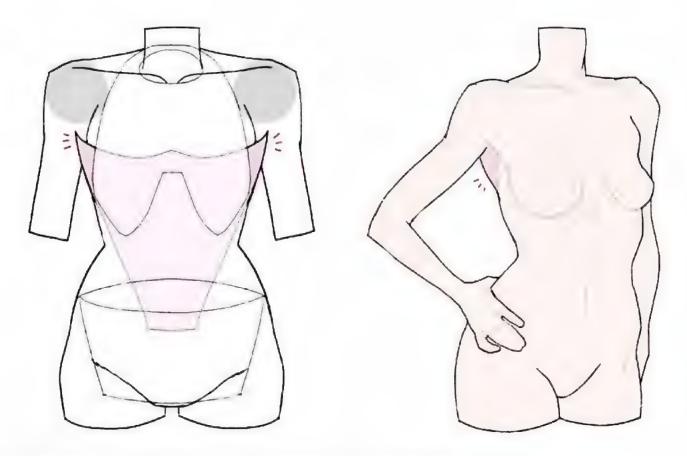
However, if you tilt your back backwards, it will not fold because strength is applied to the spinal muscles

The part where the muti swells up!

It is connected from the position

of the electric rod to the tube part of the wire tube
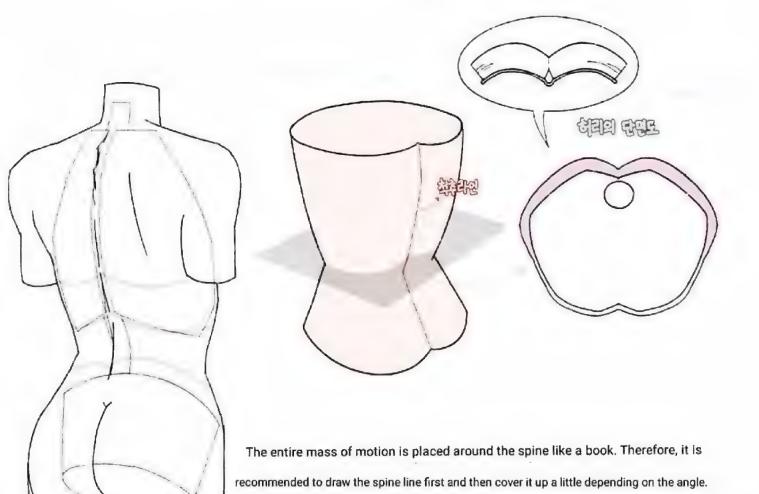
In the center of the trapezius muscle surrounding the shoulder, there is a space where the diamond shaped cervical vertebra stands out, so the bone shape is more pronounced than other vertebrae.

spine (posterior midline)

Note that it is slightly covered!

Stick to the front of the horse!

It's like an inverted triangle cloak!

위뒤엉덩벽가시 →
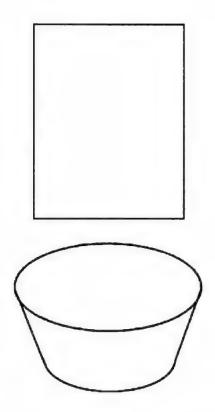
The latissimus dorsi, which covers the entire back and lower back, is a 'triangle'-shaped muscle from the tailbone to the front of the arm. At this time, the lower part of the scapula

is slightly biting, and the connection from the lower armpit is also noticeable from the front.
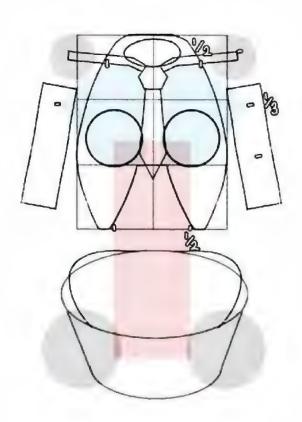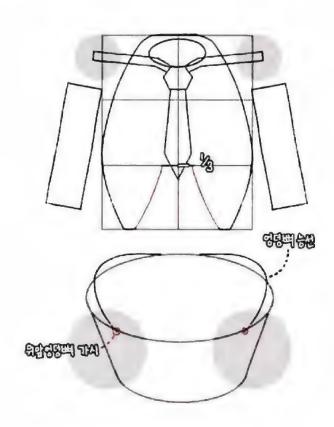
Since the latissimus dorsi covers the back of the rib cage, it is inconspicuous when the arm is lowered from the front, but

when the arm is raised, it should slightly wrap the rib cage and create a contour connecting the arm.

허리의 단면도

척추라인

The entire mass of motion is placed around the spine like a book. Therefore, it is

recommended to draw the spine line first and then cover it up a little depending on the angle.

drawing the upper body of the front
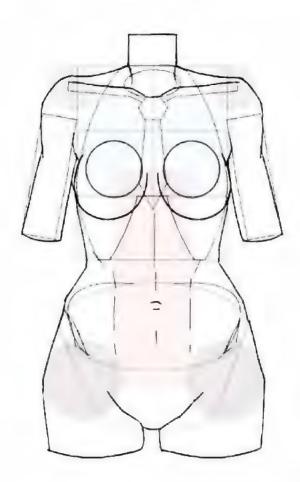
1. Draw a figure first considering the volume and proportions of the rib cage and pelvis.
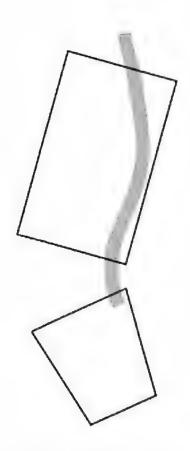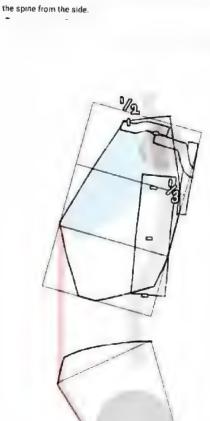
2. Hold the space for the arms and legs to come out and draw the main landmarks of the rib cage and pelvis.

3. Grab the area where the great red and rectus abdominis muscles and chest come out.

4. Consider the body shape and trim the prominent bones and shape.
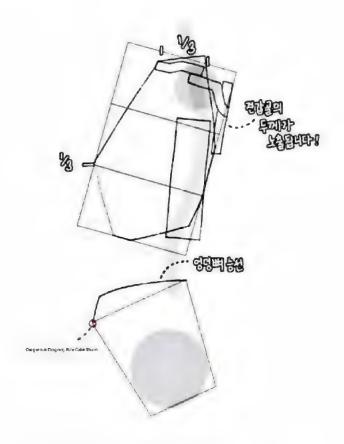
2~3 side upper body drawing
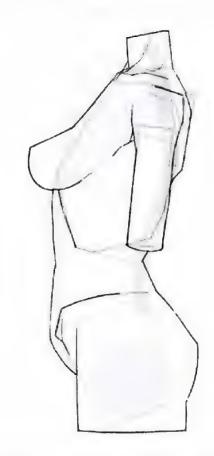
1. Draw the rib cage and pelvis, considering the flow of

the spine from the side.

전신골의
두께가
노출됩니다!

엉덩뼈 능선

2. Hold the space for the arms and legs to come out and draw the main

landmarks of the rib cage and pelvis. At this time, keep in mind that the thickness

of the scapula is slightly exposed.

3. Grasp the pectoralis major, rectus abdominis, and chest area.

4. Consider the body shape and trim the prominent bones and shape.
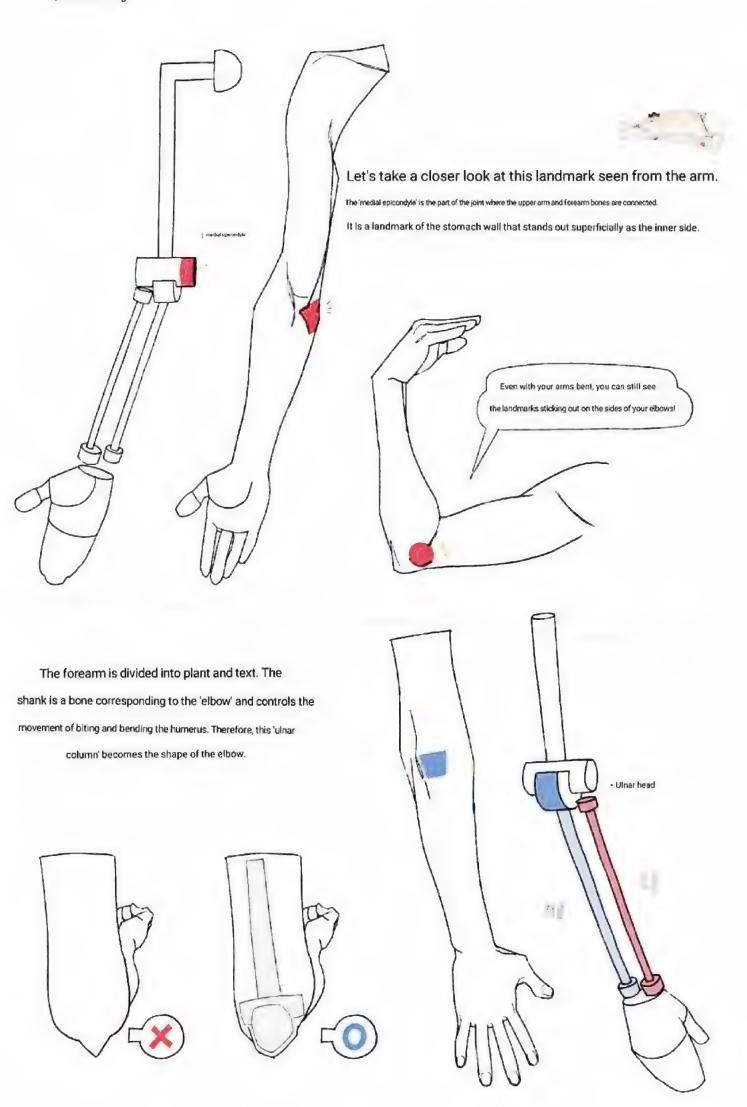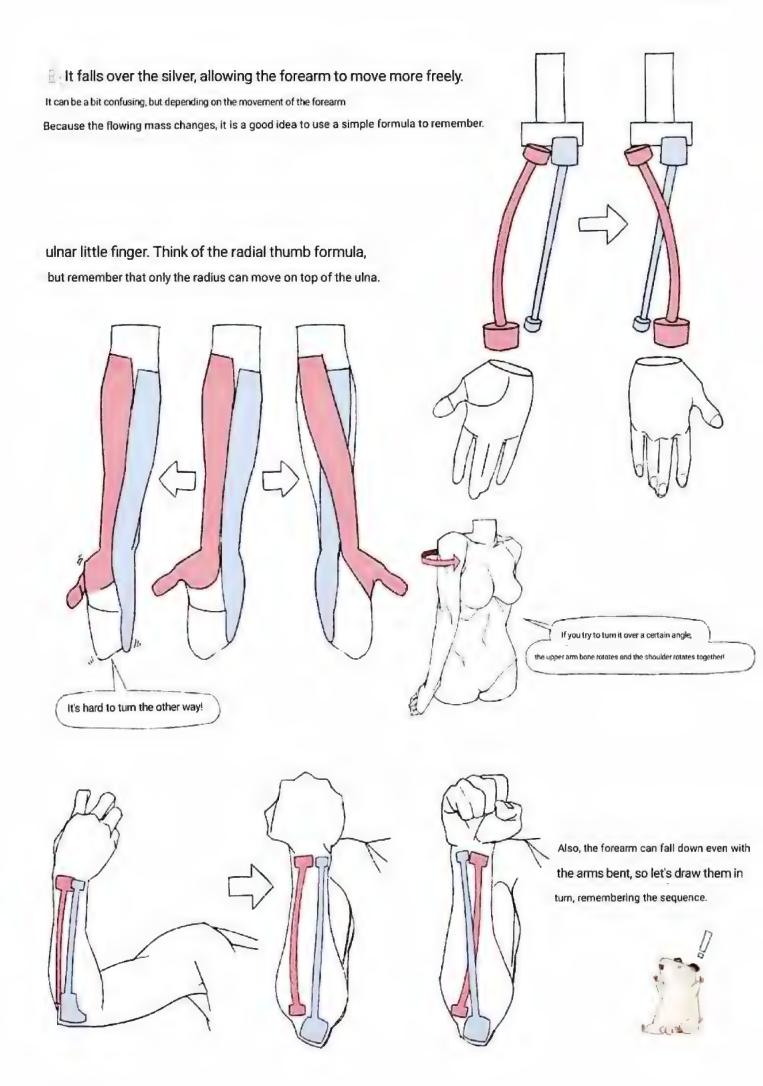
Before the arms and legs are attached, the character can be drawn stably when the 'torso' has the perfect proportions, so let's practice the torso in various poses while checking whether any part is enlarged or elongated.

eight

Let's draw the arm!

The arms have a unique angle, which is basically slightly outward when the palms are facing forward.

So, when you put your hands in the center like this, you can fill in the space without any gaps!

The arm can move relatively freely, because the shoulder and elbow joint bending and flat movements, and the forearm prone movement, which can be rotated up and down, are possible.

cool movement of tap

Aridang's Japanese Movement

| medial epicondyle

Let's take a closer look at this landmark seen from the arm.

The 'medial epicondyle' is the part of the joint where the upper arm and forearm bones are connected.

It Is a landmark of the stomach wall that stands out superficially as the inner side.

Even with your arms bent, you can still see the landmarks sticking out on the sides of your elbows!

The forearm is divided into plant and text. The shank is a bone corresponding to the 'elbow' and controls the movement of biting and bending the humerus. Therefore, this 'ulnar column' becomes the shape of the elbow.

· Ulnar head

It falls over the silver, allowing the forearm to move more freely.

It can be a bit confusing, but depending on the movement of the forearm

Because the flowing mass changes, it is a good idea to use a simple formula to remember.

ulnar little finger. Think of the radial thumb formula,

but remember that only the radius can move on top of the ulna.

It's hard to turn the other way!

If you try to turn it over a certain angle,

the upper arm bone rotates and the shoulder rotates together!

Also, the forearm can fall down even with the arms bent, so let's draw them in turn, remembering the sequence.

3 Draw the front arm

1. Create guidelines from shoulder to elbow to wrist. In this case, keep the ratio of 1:1.

2. Considering the mass, spherical joints and cylindrical arms. And grab the collarbone.
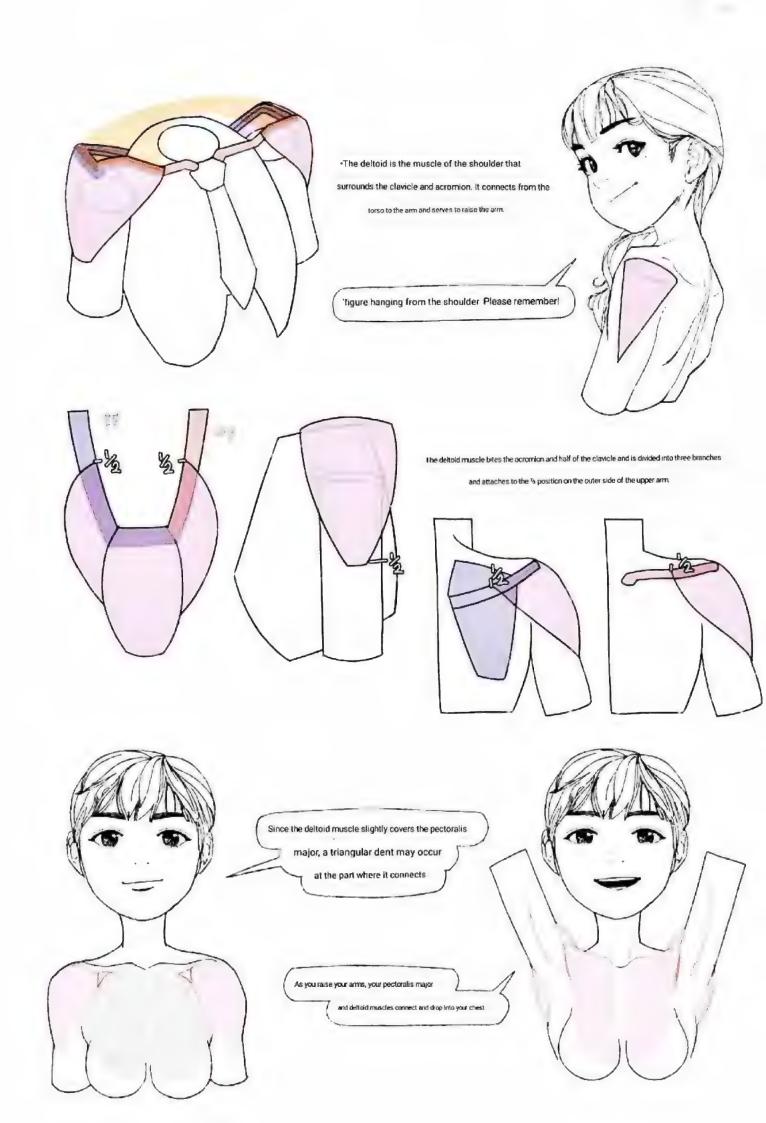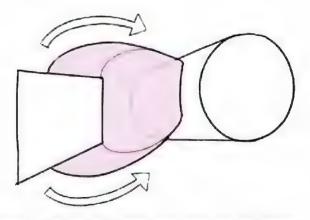
3. Hold the deltoid muscle connected to the clavicle, and smooth the shape of the bone landmark and the brachialis muscle of the forearm.

Think of the curve and connect it.

If you look at the whole mass of the arms, you can see the structure that interlocks with each other like chains. This flow is important for creating natural lumps.

Chain!

It can be awkward if you hold the lump like a balloon!!

Also, the wrist has a flat rectangular cross section due to the radius and ulna. Depending on the forearm movement of the forearm, you need to be careful that the mass rotates like a pretzel.

The wrist bones are shaped as they are

•The deltoid is the muscle of the shoulder that surrounds the clavicle and acromion. It connects from the torso to the arm and serves to raise the arm.

'figure hanging from the shoulder Please remember!

The deltoid muscle bites the acromion and half of the clavicle and is divided into three branches and attaches to the ⅓ position on the outer side of the upper arm.

Since the deltoid muscle slightly covers the pectoralis major, a triangular dent may occur at the part where it connects

As you raise your arms, your pectoralis major and deltoid muscles connect and drop into your chest

Raise your arms right next to your ears to expose your armpits from the front and some deltoids from the sides.

When viewed from above, the trilobed deltoid muscle bites the shoulder area and rises along it.

Caution!

Raise your arm beyond a certain angle

Because the humerus hits the tendon

The upper arm is slightly rotated

The armpits are visible from the front.
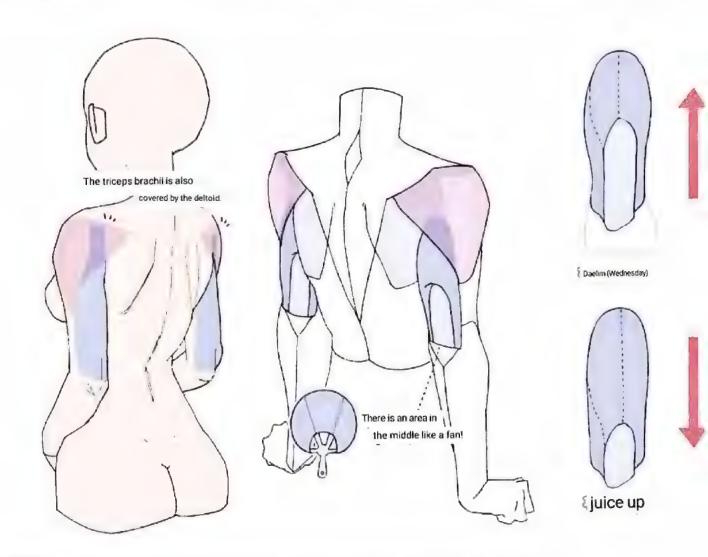
There are three major muscles in the upper arm: the biceps brachii, the brachii, and the triceps brachii. The biceps brachii is a muscle that raises the forearm, and it stands out when the arm is bent.
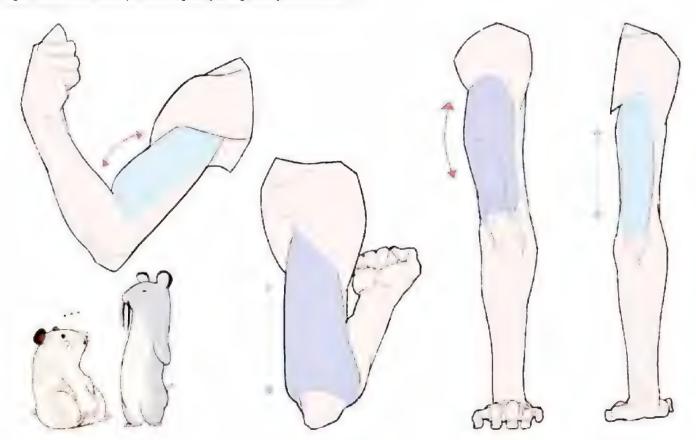
The deltoid muscle covers the biceps brachii.

biceps brachii

triceps brachii

The deltoid muscle flows into the brachial muscle between the biceps and triceps brachii.

When viewed from the front, there is a slight dent in the joint where the biceps brachii muscle enters the forearm.

팔굽(신)

팔꿈 (굴)
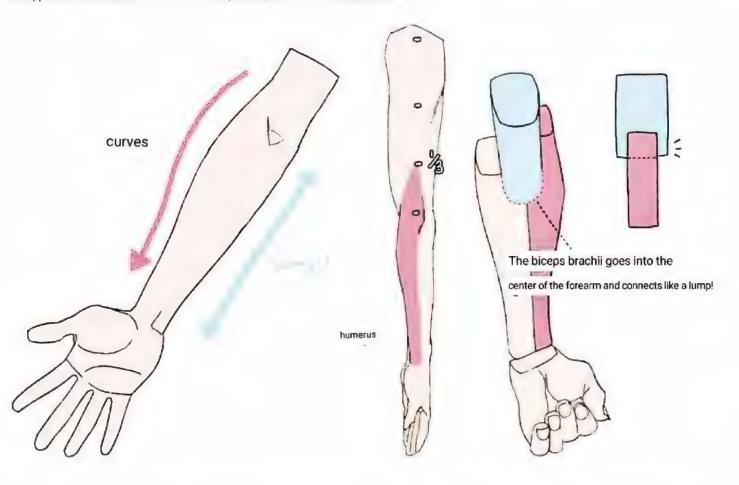
The triceps brachii is a muscle that works when the arm is lowered, and when the arm is extended, the triceps muscle contracts upward to create volume.

The triceps brachii is also covered by the deltoid.

There is an area in the middle like a fan!

Daelim (Wednesday)

juice up
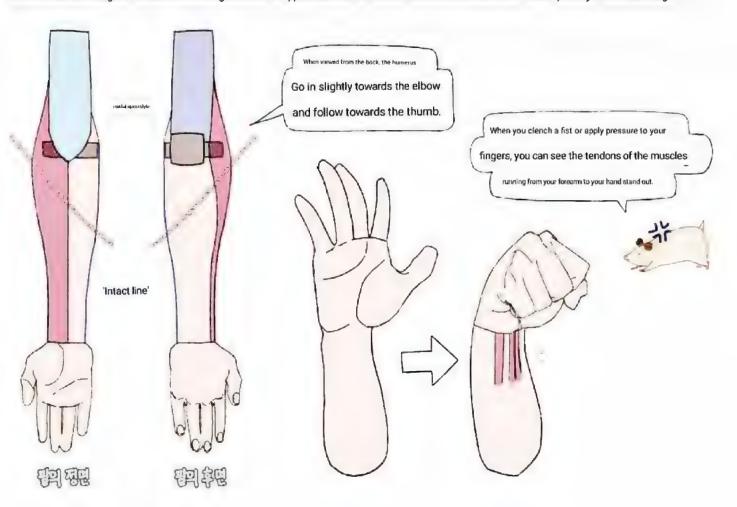
As such, the biceps brachii and triceps brachii contract and relax each other when bending or extending the arm, so let's

figure out and draw the shape that changes depending on the pose of the arm.
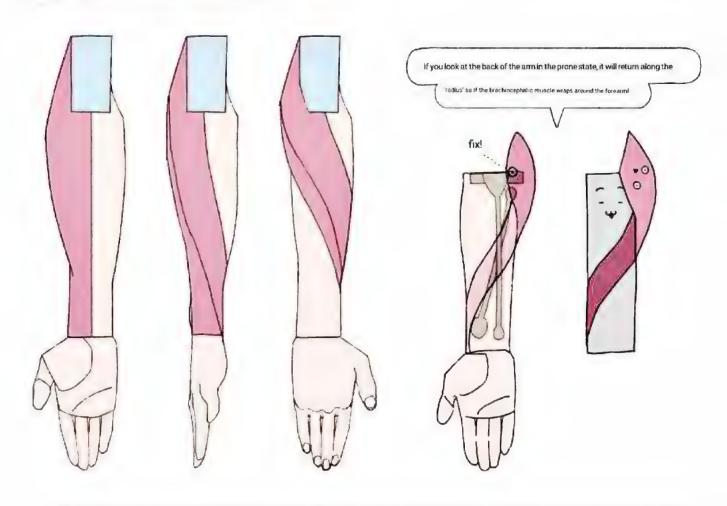
The most prominent muscle of the forearm is the 'brachial femoris' muscle. The curvature of the brachialis muscle from the family side of

the upper arm to the side of the thumb is an important point to draw a natural red bean.

curves

humerus

The biceps brachii goes into the

center of the forearm and connects like a lump!
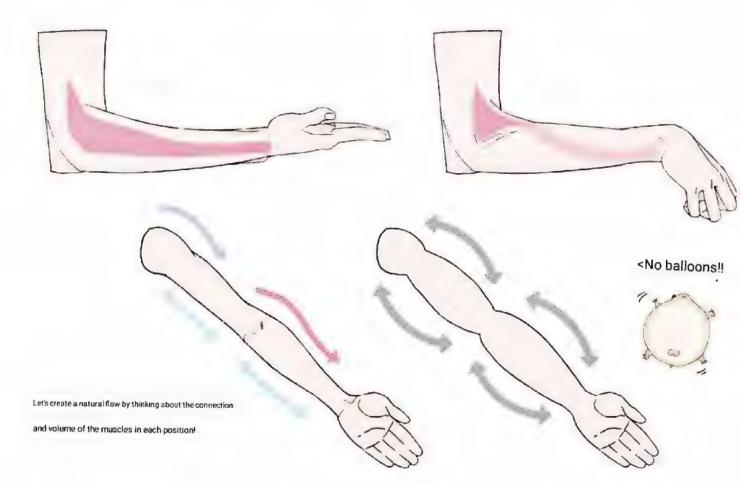
Remember that the angle of the forearm is wrong because the opposite side of the brachial muscle extends from the 'medial epicondyle' to the little finger.

medial epicondyle

When viewed from the back, the humerus

Go in slightly towards the elbow

and follow towards the thumb.

When you clench a fist or apply pressure to your

fingers, you can see the tendons of the muscles

running from your forearm to your hand stand out.

'Intact line'

팔의 정면   팔의 후면
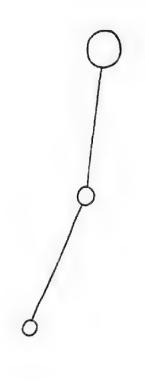
It is recommended to understand the asymmetrical flow that occurs based on the shape of the 'brachial muscle' that is twisted according to the prone movement of the

forearm, which has relatively many muscle bundles and is complex.

If you look at the back of the arm in the prone state, it will return along the

'radius' as if the brachiocephalic muscle wraps around the forearm!

fix!
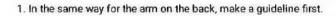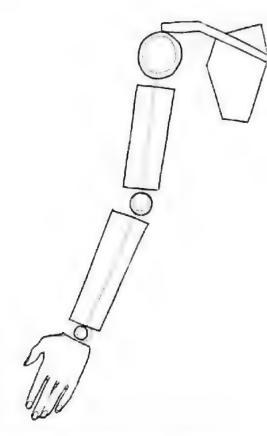
Please remember the flow of the brachiocephalic muscle twisted like a pretzel because it is possible to do an arm prostration exercise even with the arm bent!

<No balloons!!

Let's create a natural flow by thinking about the connection

and volume of the muscles in each position!
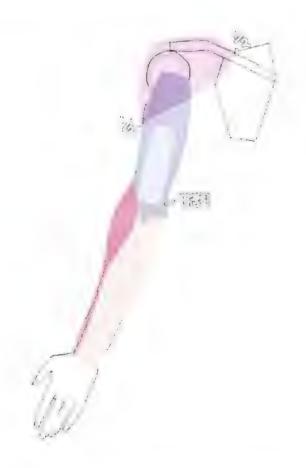
23 Drawing the arm on the back

1. In the same way for the arm on the back, make a guideline first.
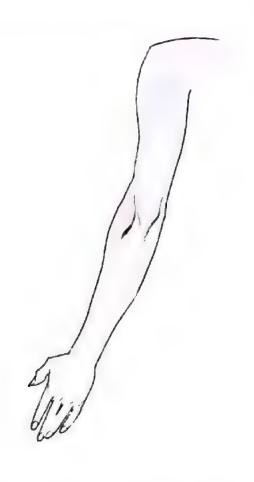
2. Draw the shape of the arm and the shape of the scapula.
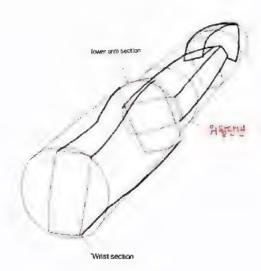
3. Bite the acromion, grasp the area of the deltoid muscle attached to the side of the upper arm, and draw a

flow based on the triceps brachii muscle connected to the elbow and the twisted brachialis muscle.
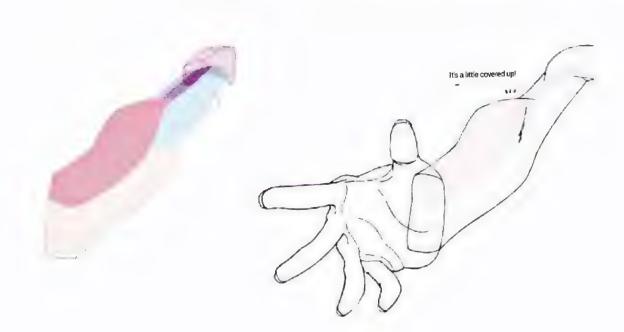
4. Smooth the shape and clean up.

3 Draw the arms outstretched

1. Considering that the length of the outstretched arm is gradually shortened toward the shoulder, it is made into a figure.

lower arm section

위팔근육

Wrist section

2. Draw the cross section of each part first, then hold the intersecting mass.
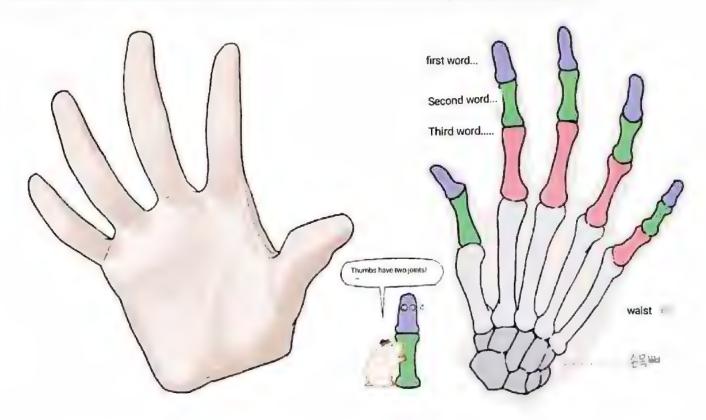
3. Hold the muscle area corresponding to each side and create a flow.

It's a little covered up!

4. Draw a hand proportional to the size of the wrist and refine the shape.

CHAPTER 08

hand
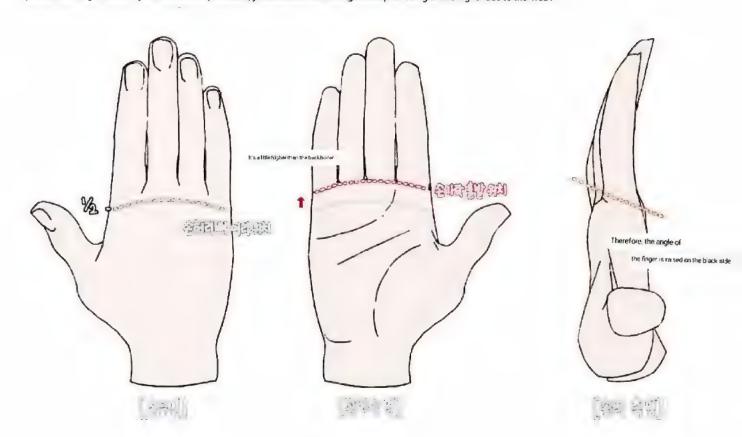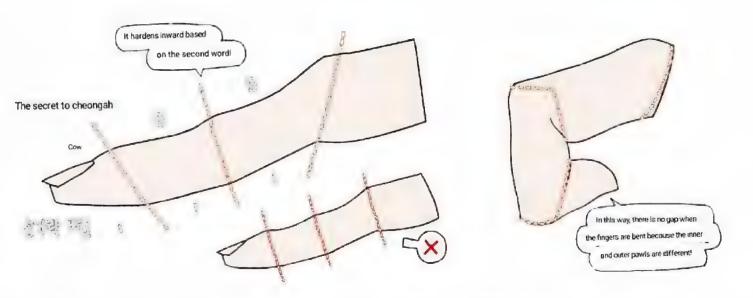
The hand is a very tricky part, as it can be seen as a collection of joints that move in multiple directions. However, the

range of expressions is wide, so various productions are possible, and

the elegantly expressed hands can enhance the persuasiveness of the character as much as the face, so let's take a closer look.

first word...

Second word...

Third word.....

Thumbs have two joints!

waist

손목뼈

When looking at the proportions of the hand, it is important to note the difference between the back of the hand

and the palm of the hand. The head of the lumbar bone protruding from the back of the hand is the starting

point of the 'finger bone'. If you turn it to the palm side, you can see that the fingers are protruding a little higher due to the 'web'.

It's a little higher than the backbone

손가락밑위치

½

Therefore, the angle of

the finger is raised on the black side

It hardens inward based on the second word!

The secret to cheongah

Cow

In this way, there is no gap when the fingers are bent because the inner and outer pawls are different!
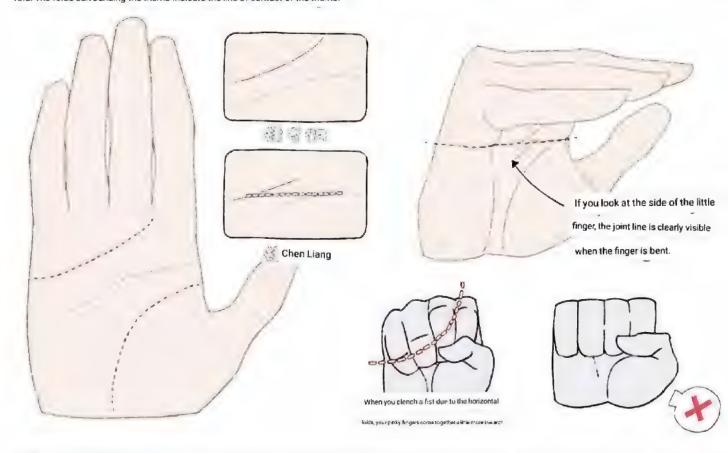
Due to the nature of the fingers that curve inward, the ratio of the fingers visible on the parietal plane is 2:5:5, which gets shorter towards the first joint, whereas the ratio of the fingers on the palm side is 1:1:1, making it possible to bend the fingers seamlessly. can be

The wrist bone is a joint that can rotate. However,

bending in the direction of the thumb restricts

movement due to friction with the radius, so movement inward

rather than in the family is performed smoothly.

You can lean back about 10.
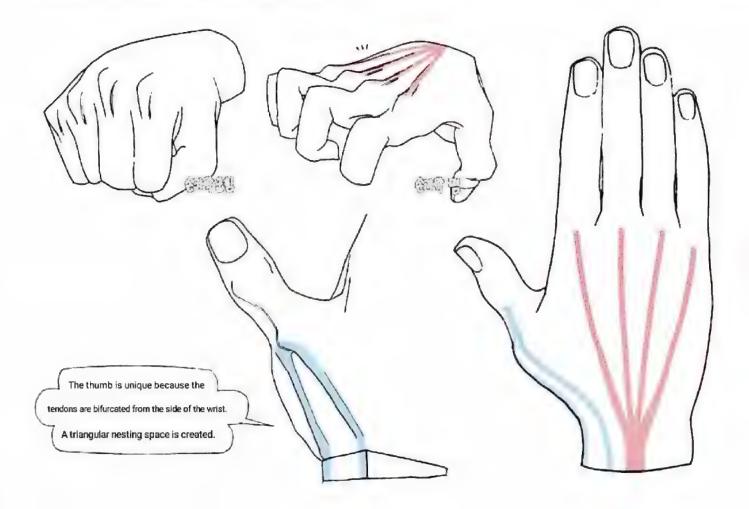
Kimji~Little finger is bent toward the wrist, while the thumb is bent inward in an oblique direction to hold the other fingers.

The 'palmprint' of the palm can be used as an index of this folding. The two horizontal folds at the top of the palm are the line where the index finger to the little finger fold. The folds surrounding the thumb indicate the line of contact of the thumb.

Chen Liang

If you look at the side of the little finger, the joint line is clearly visible when the finger is bent.

When you clench a fist due to the horizontal folds, your pinky fingers come together a little more inward
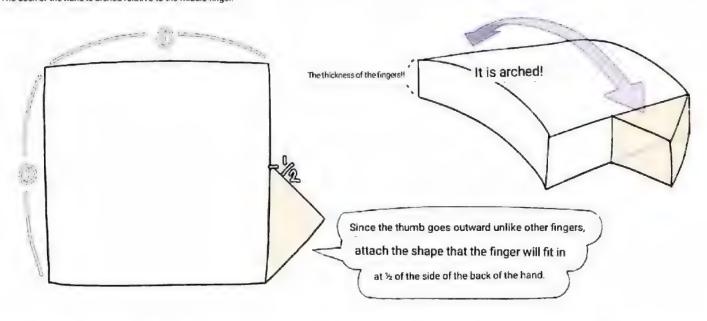
If you look at the back of your hand, you can see 'power', often mistaken for 'bone', and this tendon flows from the center of the wrist to each finger as if it spreads in a fan shape. Also, these tendons stand out when you extend your fingers, so be careful with their expression.

The thumb is unique because the tendons are bifurcated from the side of the wrist. A triangular nesting space is created.
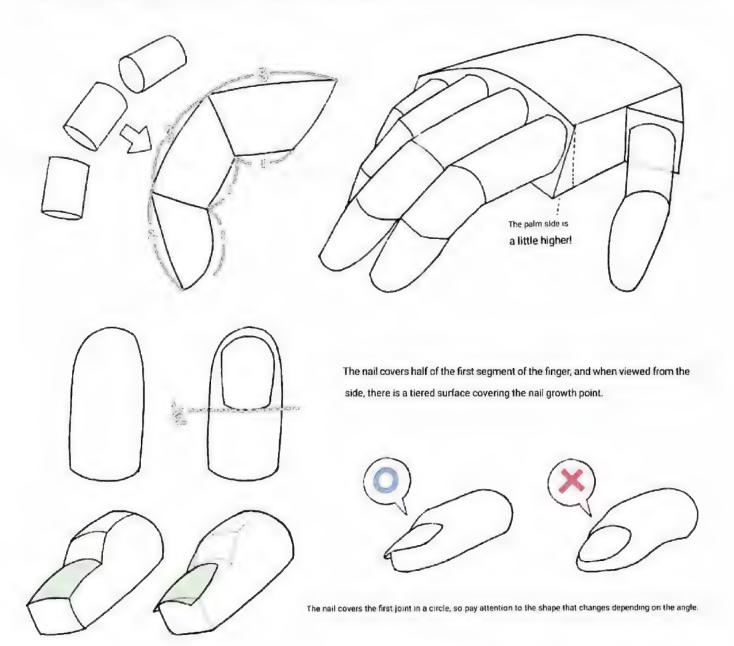
Let's study by replacing the hand with a figure. Hold the back of the hand where the finger comes out first, and then attach the finger.
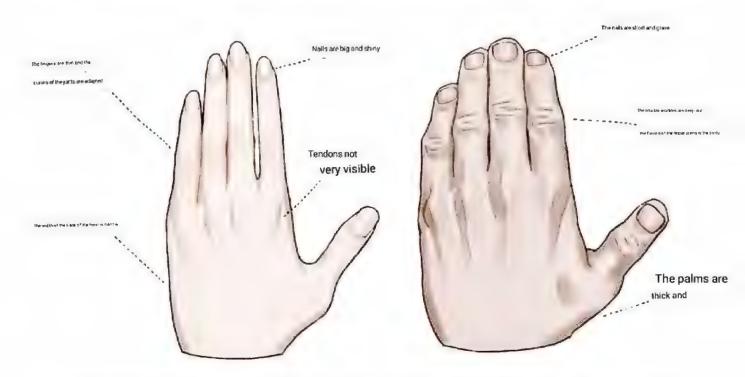
The back of the hand is arched relative to the middle finger.

The thickness of the fingers!!

It is arched!

1/2

> Since the thumb goes outward unlike other fingers,
>
> **attach the shape that the finger will fit in**
>
> at ½ of the side of the back of the hand.
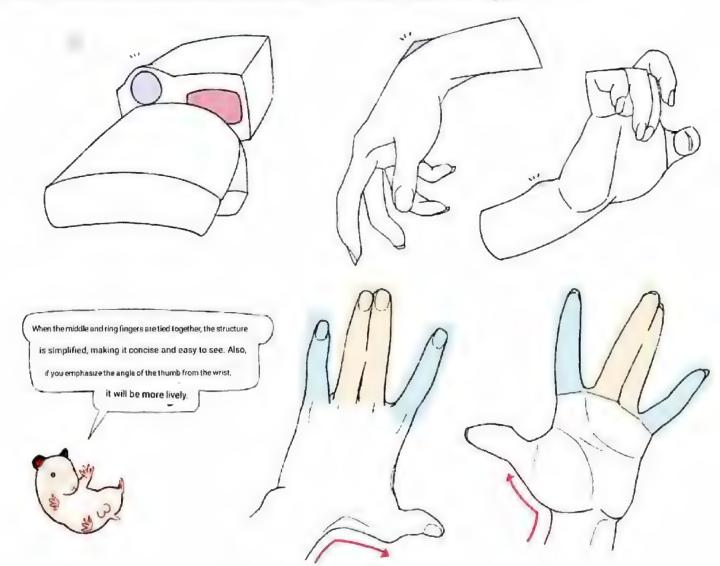
The fingers are drawn by replacing them with a cylinder. At this time, remember that the proportions of the inside and outside of the finger are different so that it bends naturally.

The palm side is
a little higher!

The nail covers half of the first segment of the finger, and when viewed from the side, there is a tiered surface covering the nail growth point.

The nail covers the first joint in a circle, so pay attention to the shape that changes depending on the angle.
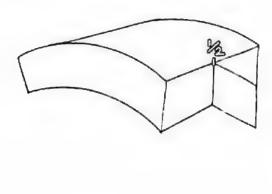
There is a saying 'seomseom corn'. It is an acronym for a slender and fine hand. Those pretty hands can be a great way to double the charm of a character, but if so, exactly which hands can give you a pretty, soft feel? Compare it to a rough and rough hand and see the difference.

Nails are big and shiny

Tendons not very visible

The nails are short and grave

The palms are thick and
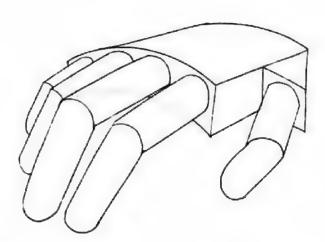
In addition to the beauty of the shape, you can make your hands more attractive by using a few edges. First, if we look at the connection with the wrist, ·The ulna part rises a little higher.

When the middle and ring fingers are tied together, the structure is simplified, making it concise and easy to see. Also, if you emphasize the angle of the thumb from the wrist, it will be more lively.

Drawing of a hand at an angle where the back of the hand is visible
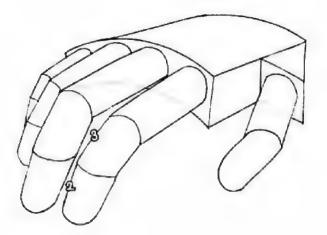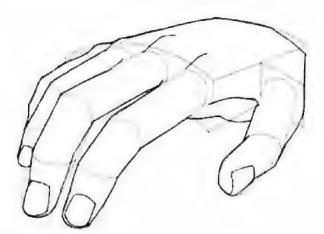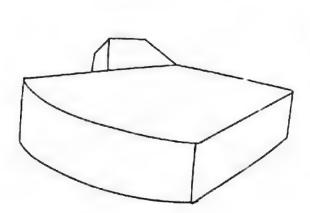
1. First, draw the back of the hand of the arcuate cuboid. At this time, the thumb draws a 2. cylindrical finger, taking care not

to go outward from the second

joint. First, grab the two naturally bent joints at a ratio of 1:1.
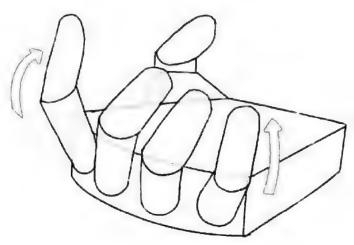
3. Divide the last bar in the ratio of 3:2 and draw the last bar. At this

time, the bending angle is expressed a little more gently.

4. Put the webbing between the fingers, the metatarsal bones, and the nails and arrange them.
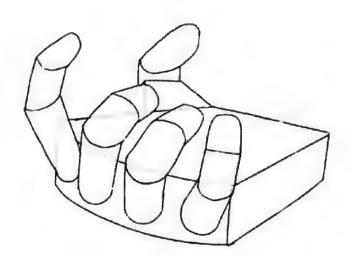
Hand drawing with palm visible angle
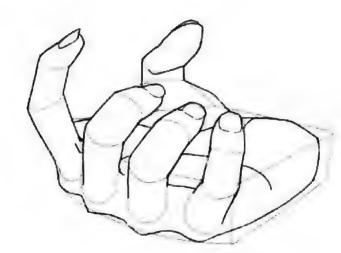
1. In the same way for the palm side, first draw the figure of a cuboid.

Let's draw the finger posts of 2.1:1, keeping in mind that the fingers are bent inward.
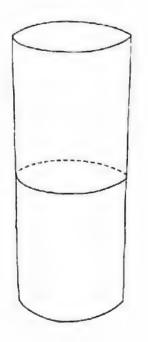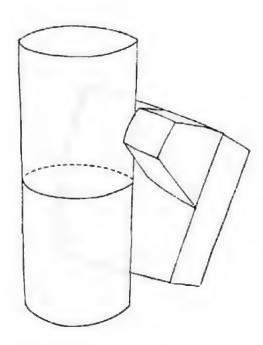
3. Divide the first joint in a ratio of 3:2 and naturally bend it inward.

4. Draw and arrange the nail and metatarsal bones that get smaller depending on the angle.

23 Drawing a hand holding an object
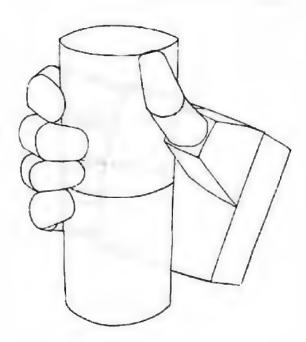
1. The shape of the gripping hand changes according to the shape of the object, so grasp the

lateral strength of the object first.

2. If the object is a cylinder as shown in the figure, hold the shape of the palm as
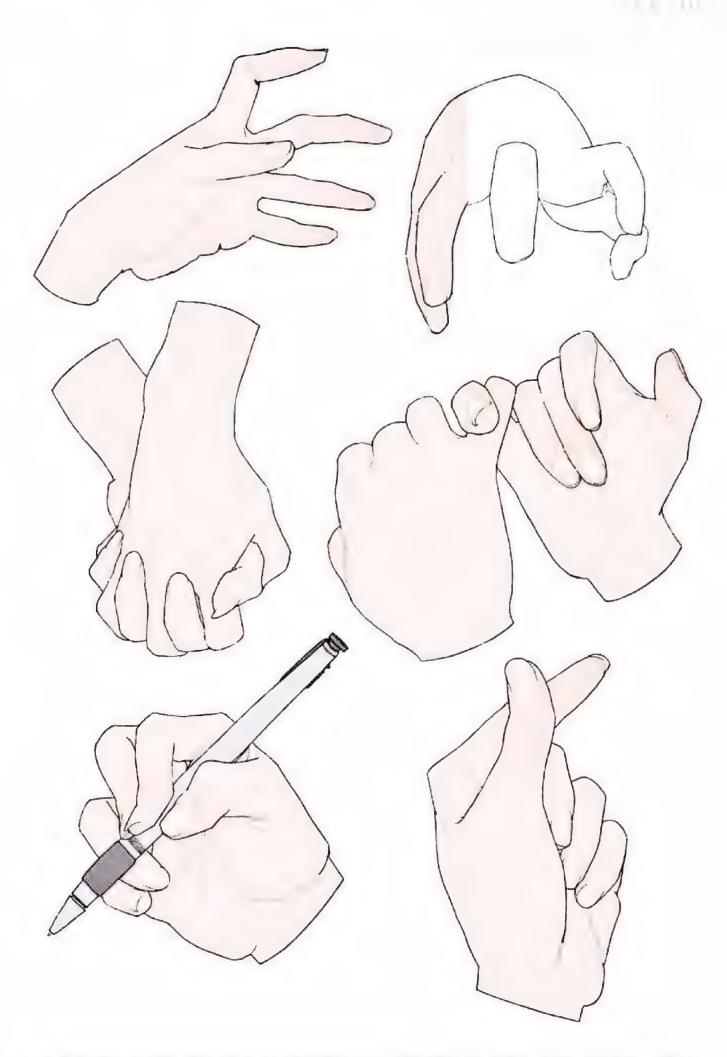
if the object fits tightly into the space between the thumb and index finger.

3. Draw a finger shape taking into account the inward curve of

the finger.

4. Pay attention to the shape of the rotating nails and arrange them
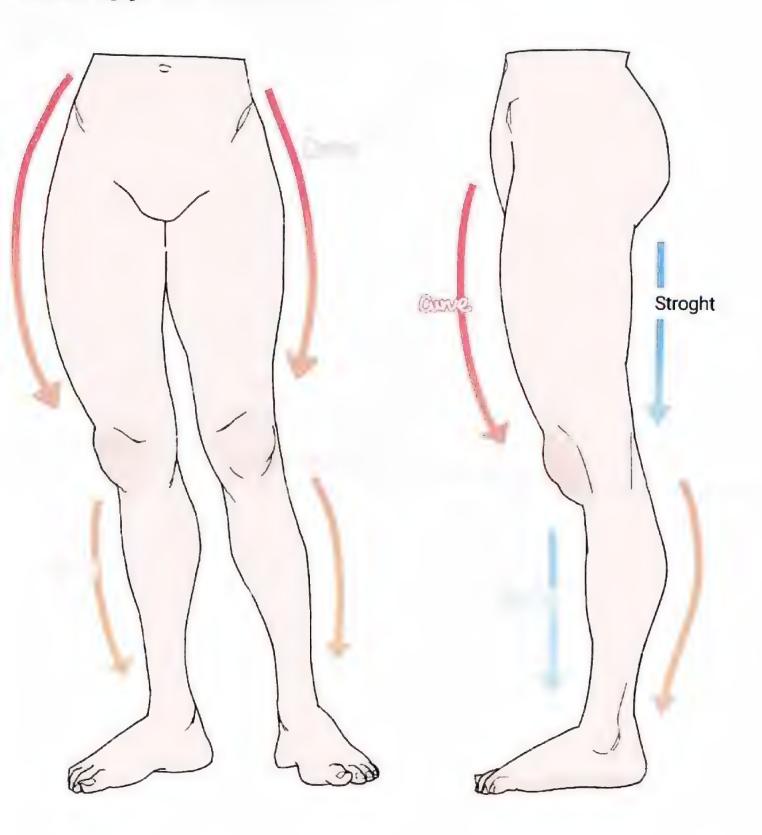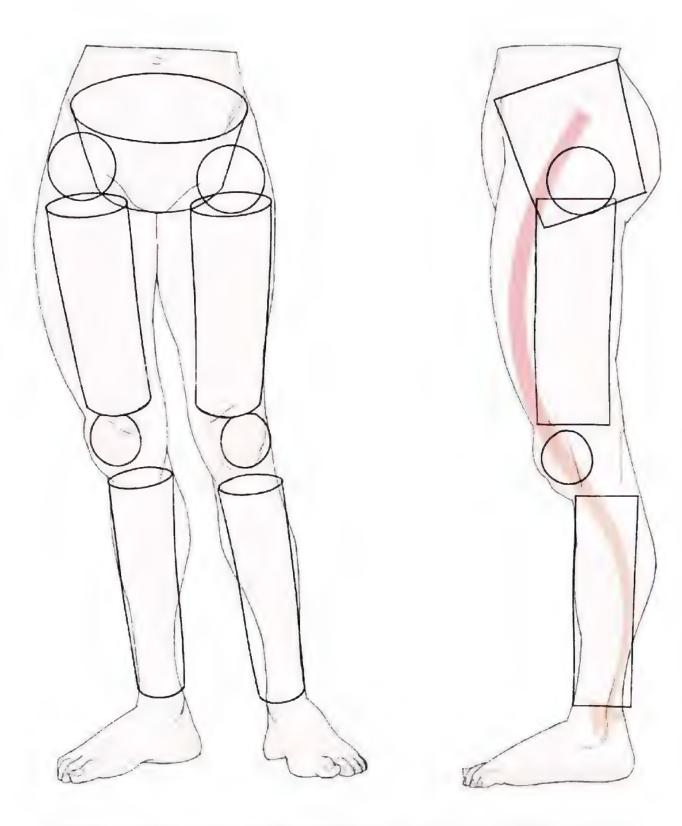
There are countless poses the hand can take. However, since we have our hands that we can refer to over and over at the same time, even if your neck hurts a

little, we recommend that you turn your hands around and observe them often. Well-groomed hands are very attractive!

lower body

The 'legs' that support the character's body don't seem too difficult, but if you do it wrong, you don't feel like standing like a stiff wooden pillar, or it is often drawn in an awkward shape like a sausage.

The reason is so that the legs can support the character. Most of the time, we overlooked the inherent flow it creates and the sense of volume of the muscles acting during exercise. So, let's learn the natural flow by examining the bones and masses that make up the legs!

The legs are, above all, important to understand the proportions and flow of the pelvis, thighs and calves. Therefore, rather than memorizing detailed muscles, let's draw a stable and beautiful leg by attaching a mass based on the figure drawing.

Curve

Curve

Stroght

The legs are more clearly visible when viewed from the side. Because it has to bear the weight of the whole body.

The calves are slightly set back from the thighs, creating an S-curve.

Let's take a look at the 'pelvis' that holds the bones of the leg

If the size of the pelvis is not properly adjusted, the

waist size may look short or the lower body may look uncomfortable.

You have to look at each angle.

hip bone ridge.

· Upper and anterior iliac spines..

꼬리뼈도형

alcove pin

upper and lower iliac spines.

Gombang's dormancy

scapular ridge
+
stomach and iliac spines

hop room speed
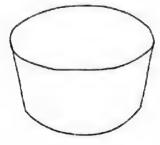
It is recommended to understand the pelvis as a shape that is close to a 'basin' leaning forward by about 15'. Rather than memorizing a complex shape,
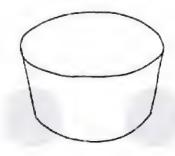
use this landmark such as the hip bone ridge and upper front (back) hip bone on the pelvis that has been replaced with a basin shape. Let's develop the form.

drawing a dot
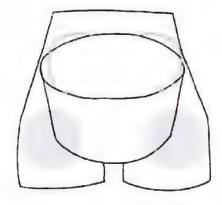
1. Draw a 'basin' shape that is sized to fit one head.
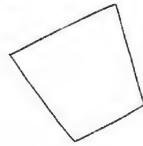
2. On the side, hold the hip joint that protrudes beyond the pelvis in a compositional shape.
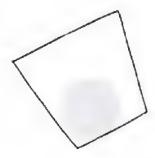
3. Position the upper anterior iliac spine and connect the shape.

골반 측면 그리기
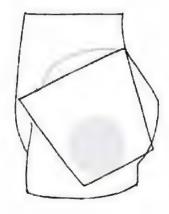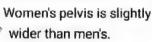
1. Draw a pelvic figure that is slightly narrow and inclined about 15'.

2. Position the sphere, the hip joint figure.
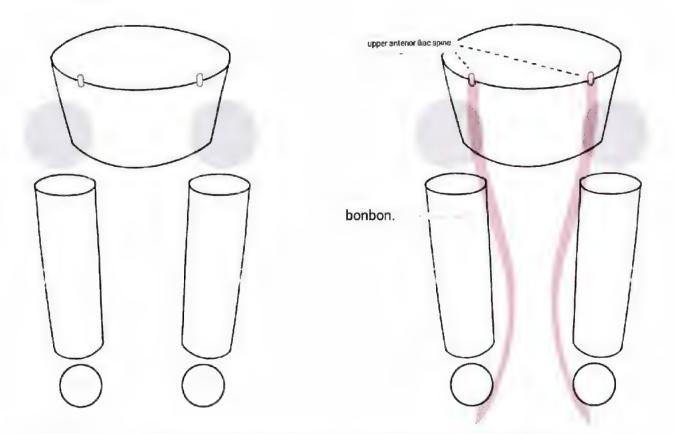
3. Position the iliac crest and the upper iliac spine and connect the shape.

Women's pelvis is slightly wider than men's.
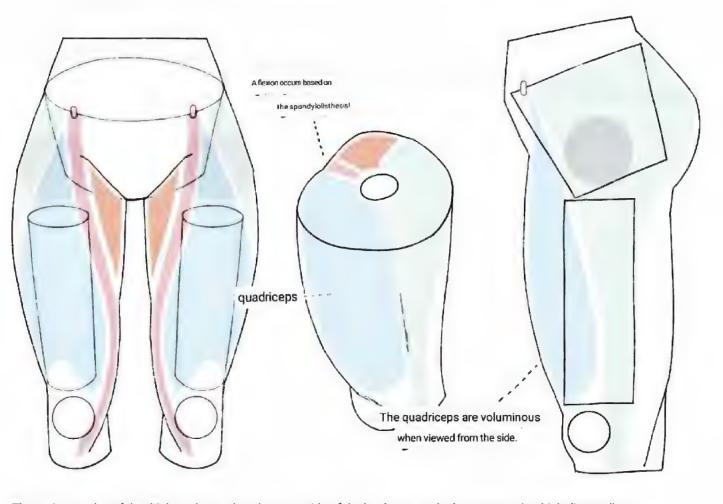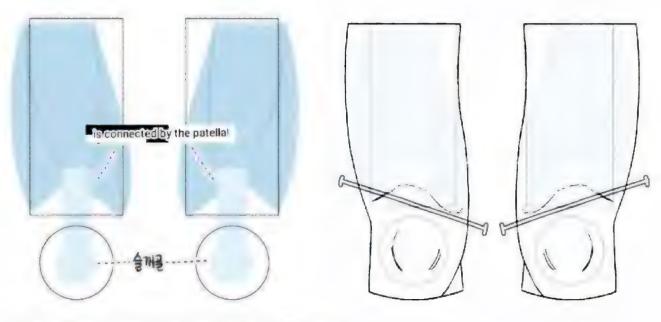
Also, because the hip joint protrudes outward, a relatively curved shape can be created.

bonbon.

upper anterior iliac spine
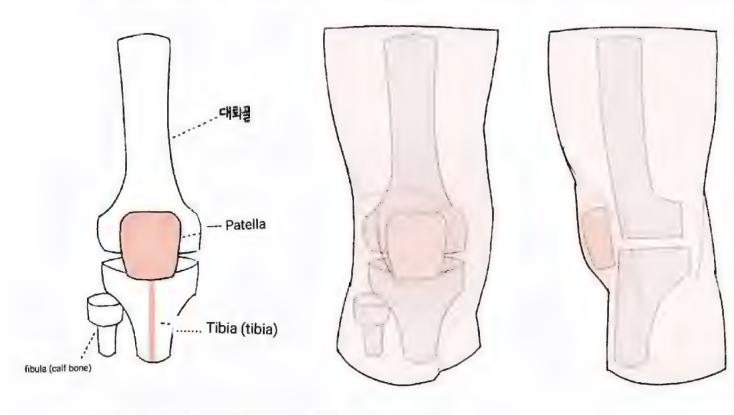
Let's put on the thigh mass. First, the basin-shaped pelvis. spherical hip joint. And after drawing the cylindrical shape of the thigh,

draw a line of the 'bongong muscle' that flows from the upper anterior iliac spine to the tibia (tibia) below

the knee. This levator muscle serves as a guideline for dividing the main mass of the thigh, so grab it first.

A flexion occurs based on

the spondylolisthesis!

quadriceps

The quadriceps are voluminous
when viewed from the side.

The main muscles of the thigh are located on the outer side of the bonbon muscle that crosses the thigh diagonally,

and the inner side has a relatively slight flexion.

is connected by the patella

슬개골
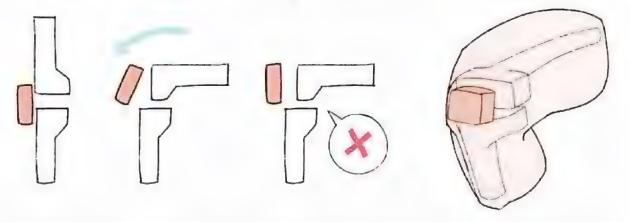
The quadriceps connect to the knee, creating a distinctive

angle. Please remember this angle as it plays an important role in shaping the knee.

대퇴골

—— Patella

······ Tibia (tibia)

fibula (calf bone)
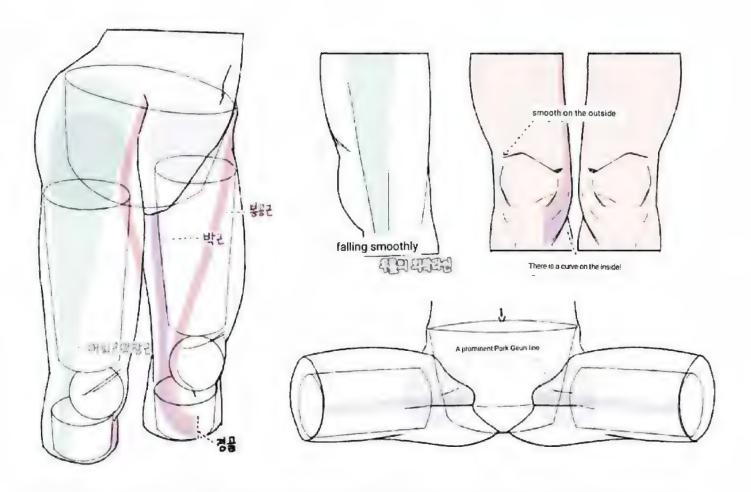
The knee is centered on a bone called the patella, and the quadriceps muscles cover
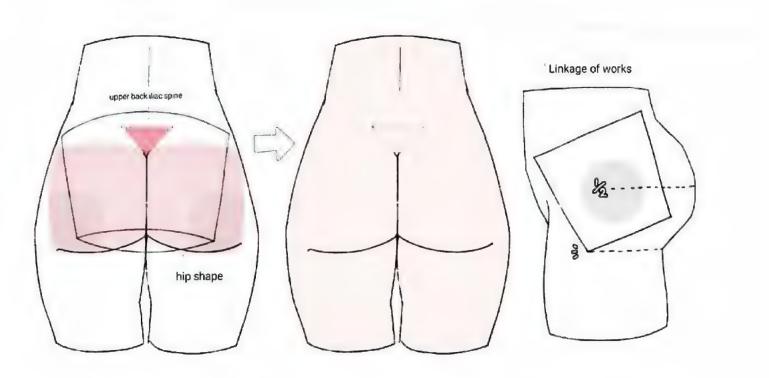
it upwards. Below, the line where the tibia falls is revealed, creating an overall shape.

Since the patella is a separate bone from the bones of the leg, think of it as sliding down when the knee is bent.

박근
박근

falling smoothly
탄력이 빠진다

smooth on the outside

There is a curve on the inside!

A prominent Park Geun line

정강
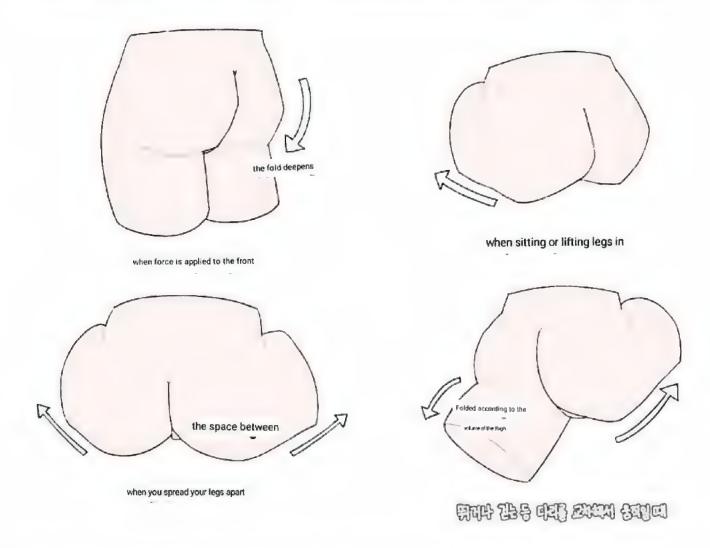
On the inside of the thigh, there is a long muscle called 'Pakgeun', which stands out when you pose for a leg-building pose. Also, because the serratus and serratus muscles connect to the tibia below the knee, they contrast with the smooth falling outline.

upper back iliac spine

hip shape

Linkage of works
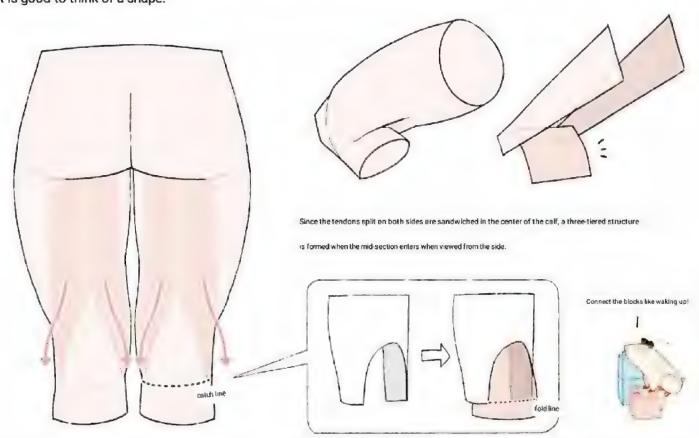
The hip reminds us of the shape of a round square shape on top of the pelvis. The upper and lower iliac bones split below the triangular landmark

From the side, hold the guideline and be careful not to show your hips too high or too low.
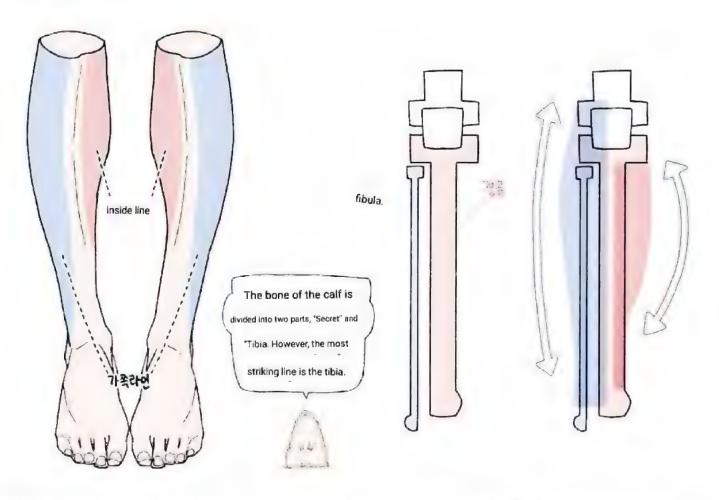
The shape of the buttocks changes when you move your legs, so let's take a look at the shape that changes when you take various poses.

the fold deepens

when force is applied to the front

when sitting or lifting legs in

the space between

when you spread your legs apart

Folded according to the

volume of the thigh

뭐뎌나 갆등 다리를 과셔서 춤젝일때
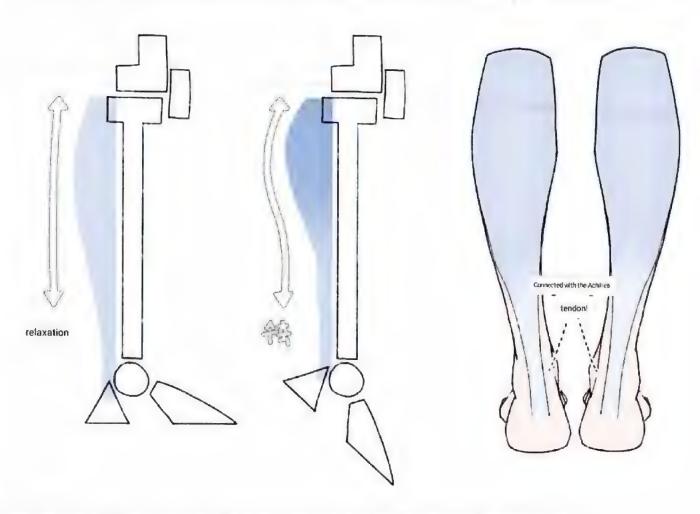
If you look at the back of the thigh, there is a fold that splits in the part where the knee is bent.
•It is good to think of a shape.

Since the tendons split on both sides are sandwiched in the center of the calf, a three-tiered structure

is formed when the mid-section enters when viewed from the side.

catch line

Connect the blocks like waking up!

fold line

inside line

가쪽라인

fibula.

The bone of the calf is divided into two parts, "Secret" and "Tibia. However, the most striking line is the tibia.
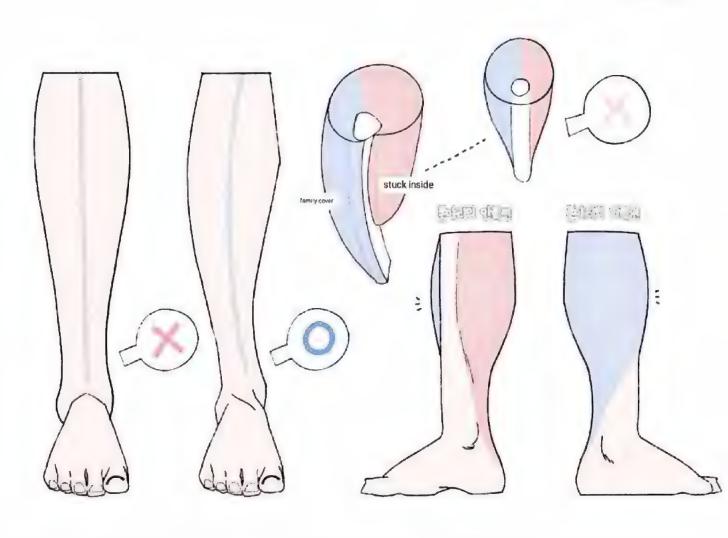
The calf also has a contrasting familial line with the inside, the inside going sharply towards the ankle while the side dropping gently.

relaxation

Connected with the Achilles tendon!
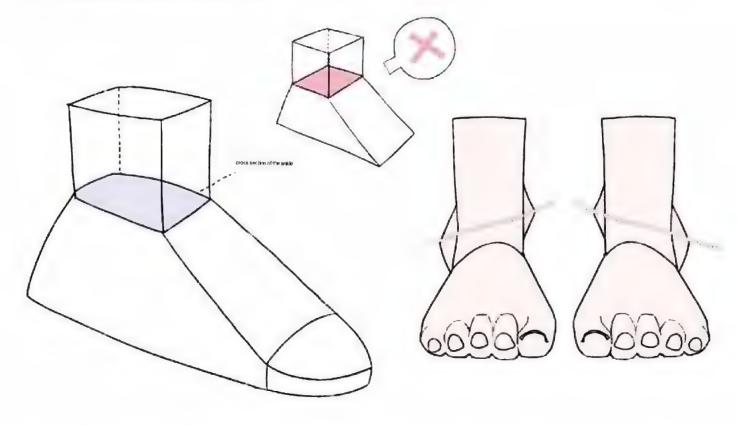
The main muscle of the calf is connected to the heel, and the 'Achilles tendon' commonly referred to as the 'Achilles tendon' is the connection of this tendon.

Also, pay attention to the silhouette that changes according to the movement of the foot as it contracts and rises when the heel is lifted.

stuck inside

family cover

The bony (tibia) edge of the calf has a sulfur-curved stream as viewed from the front. Also, based on this 'gift', the family's muscles cover the stomach and the inside is receding, making a difference in the appearance.

cross section of the ankle
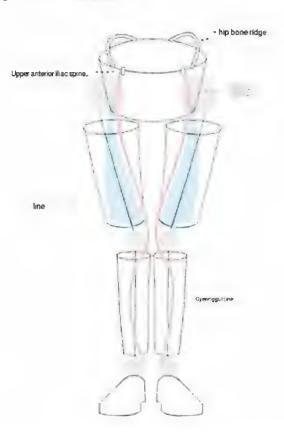
The ankle reminds me of a rectangular parallelepiped shape with a slightly longer side, and the malleolus located on both sides has the inner malleolus a little higher than the family malleolus.

Because of the location, there is a difference in angle.
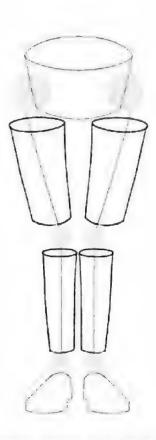
23 Drawing the front legs
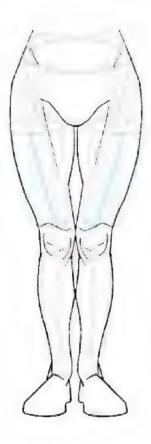
1. Hold the skeleton considering the angle of the 'Y' shape formed when the femur gathers inside the knee.

2. Consider the volume of the legs and build a column-shaped bridge.

- hip bone ridge

Upper anterior iliac spine.

line

Gyeonggut line

3. Hold the position of the hip bone ridge and thorns and catch the flow of the 'bongong muscle', which is the center line of the thigh. the 'tibia', which is the center of the calf.
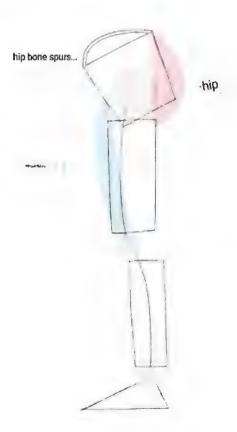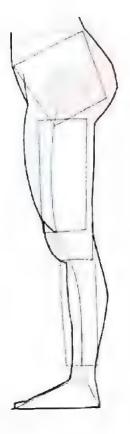
4. Consider the overall flow of the leg and trim the shape.

drawing the legs on the side

1. Hold the pelvis slightly tilted forward and the skeletal line that engages

in an S-shape.

2. In the same way, set the figure so that it is slightly distorted.

hip bone spurs...

·hip

3. Hold the iliac crest and increase the volume of the quadriceps on the front of the thigh.

At the back of the pelvis, grab the volume of the buttocks.
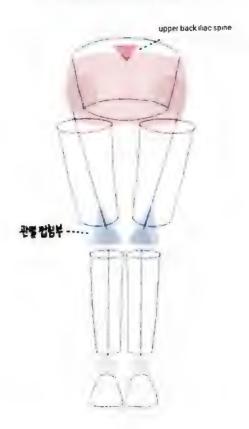
4. Trim the shape to keep the overall flow in an S shape.
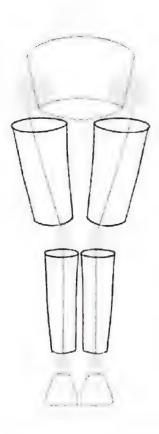
drawing the legs on the back
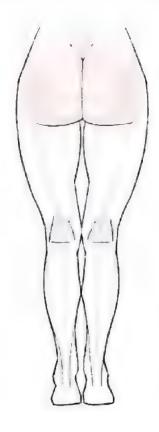
1. Hold the skeleton at the same angle as the front. Note that the angle of the pelvis is different.

2. Build a column-shaped bridge.

upper back iliac spine

관절 접합부 ....

3. Grasp the area of the hip with the upper and lower iliac spines. Grasp the folds of the joints.
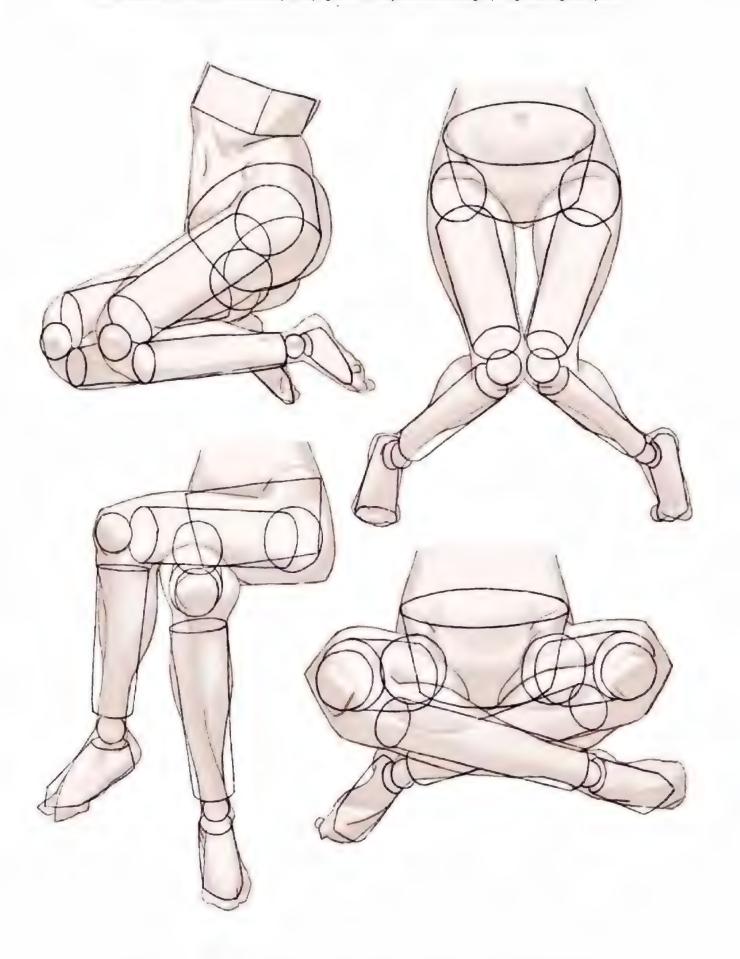
4. Pay attention to the flow and refine the shape.

Let's practice drawing various leg poses. Referring to various materials, shape the pose you want to draw and then apply the shape. •It is

recommended to focus on the natural shape, keeping in mind fluidity such as stretching or pulling according to the pose.

In particular, it is important to draw attention to the overall flow and proportions

because the muscles of the legs have relatively few cracks or bumps unless there are special cases.

foot
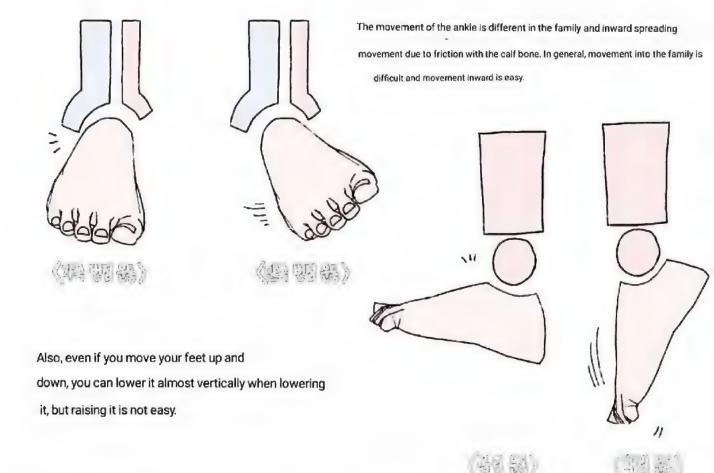
The two feet serve as a strong support for the character to stand on, so they serve as a period when drawing a full-body figure.

However, it is often difficult to draw because there are relatively few occasions to draw and there are few opportunities to observe.

No matter how well you draw a full-body figure, if the angle of your feet is wrong, the feeling of standing still often looks awkward.
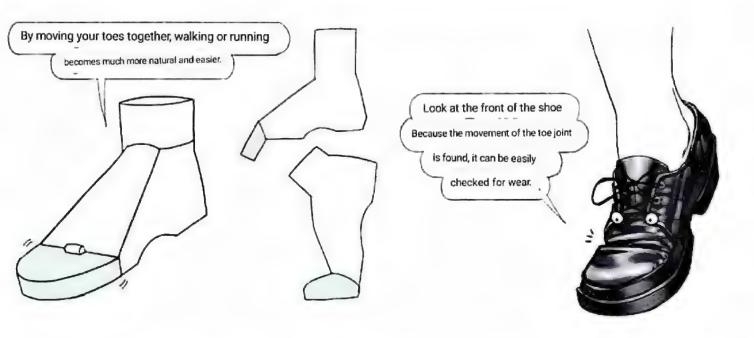
Before drawing the shape, let's take a look at the range of motion the foot can move. The feet have a similar structure to the hands, but their roles are very different, so the movements are also different.

The movement of the ankle is different in the family and inward spreading movement due to friction with the calf bone. In general, movement into the family is difficult and movement inward is easy.

Also, even if you move your feet up and down, you can lower it almost vertically when lowering it, but raising it is not easy.
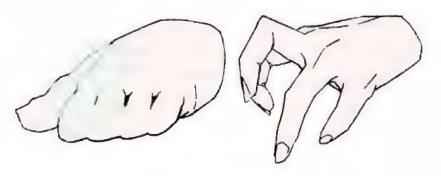
Another difference from the hand is that, unlike the fingers, the toes are difficult to move individually.

Therefore, when drawing, it is better to understand it as a joint rather than drawing each toe one by one.

By moving your toes together, walking or running

becomes much more natural and easier.

Look at the front of the shoe

Because the movement of the toe joint

is found, it can be easily

checked for wear.
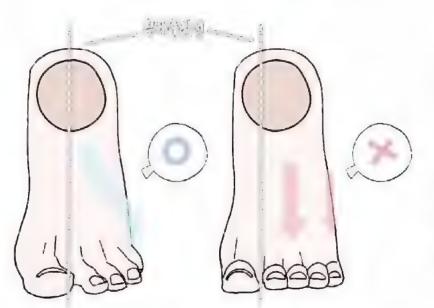
When it comes to toes, the role of the big toe stands out. The big toe is the strongest and thickest of the toes, which means

it can bear a lot of weight and maintain balance with the other toes.

Unlike hands, where each joint moves freely

The joints of the toes are faithful to the role of touching the floor.

the other side

thumb touch
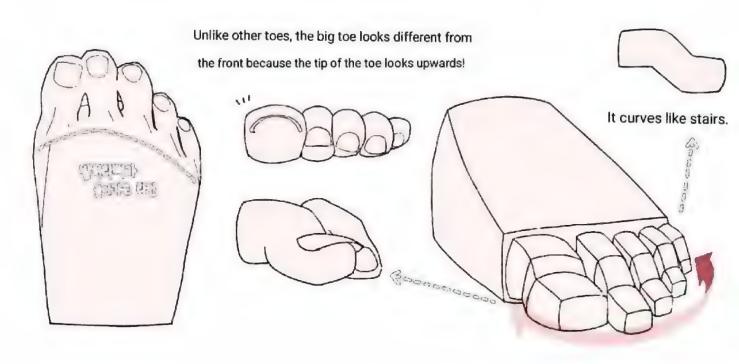
If you look at the sole of the foot, the big toe and the

You can see where the rest of the toes touch.

Since the center of gravity passes between the

big toe and the rest of the toes, when you lift

your heel, it follows the arc drawn by the instep

and rolls inward toward the little toe.

Of the toes, the second toe is the longest, and the other toes converge towards the second toe, so the toe is always in an arc.

Also, be aware that the joints of the toes are short, so they are usually on the floor like stairs.

Unlike other toes, the big toe looks different from the front because the tip of the toe looks upwards!

It curves like stairs.

If you look at the soles of your feet, like the palms of your hands, there are wrinkles that can predict the direction of movement of your toes. Similar to fingers, you can see that they come together when bending around the second toe.
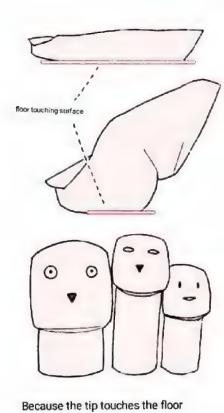
Toes are short for grasping objects

Like a finger, it curves inward along the sphenoid line.

floor touching surface

toe crease

Because the tip touches the floor
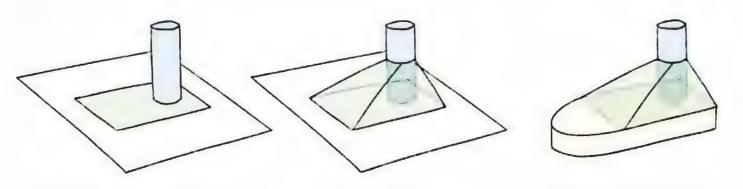
When viewed from the sole of the foot, the rounded tip is the most visible on the eye.
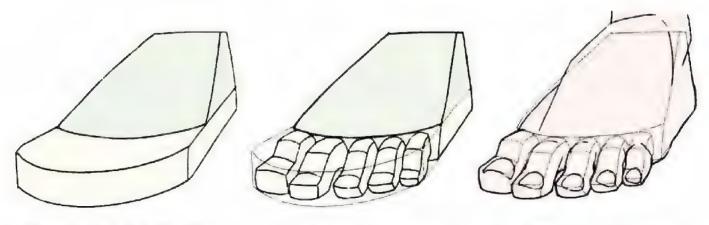
Let's figure out the structure of the foot. The first thing to consider is to hold the floor so that you can feel that the floor and the soles of the feet are in contact.
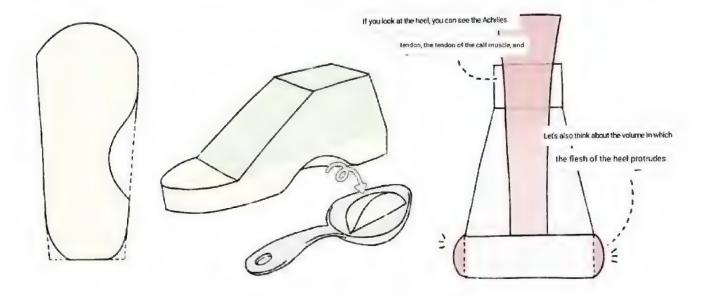
1. Hold the floor and the sole of the foot, and build an ankle shape on the back of the sole.

2. Connect from the sole of the foot to the ankle to make the top of the foot.

3. Stand up the sole and toe surfaces.

Because the toe has short joints, it is most important to draw a stepped figure and the toenail face at an angle.
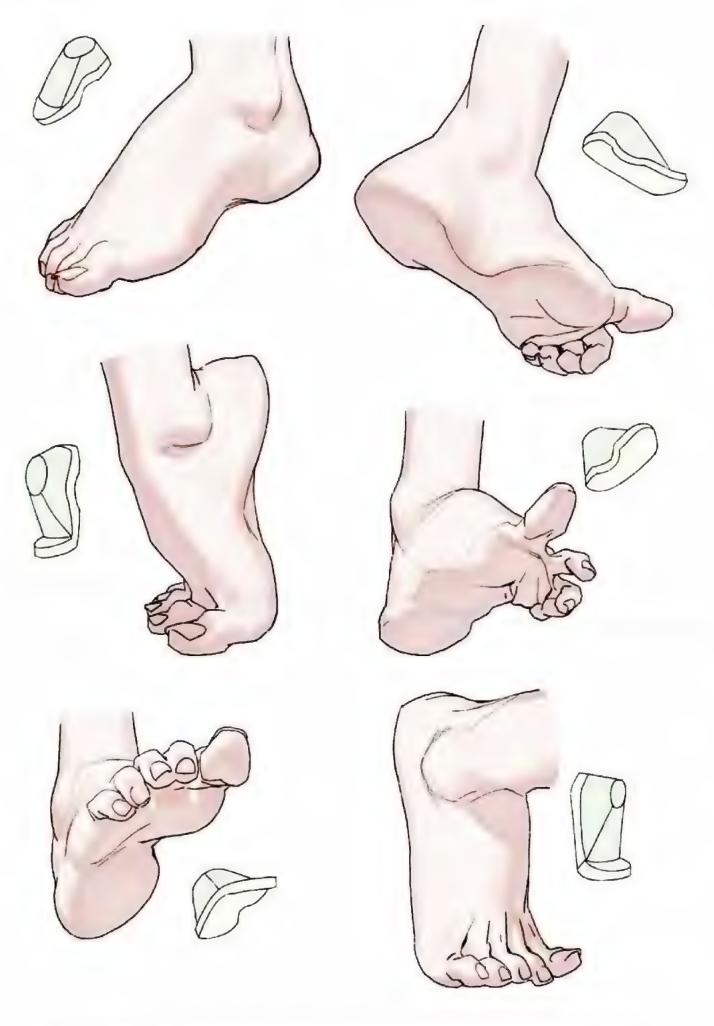
1. From the front, hold the toe side that draws an arc based on the second toe.

2. Draw a step-like toe shape.

3. Draw the toenails and trim the shape.

The soles of the feet are curved inside. You can see this curve from the side as well. Let's recall the feeling of digging with a spoon.

If you look at the heel, you can see the Achilles tendon, the tendon of the calf muscle, and

Let's also think about the volume in which the flesh of the heel protrudes
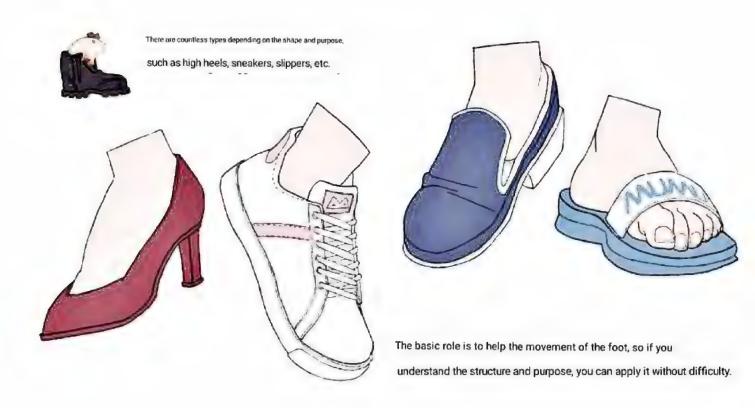
Let's look at the feet from different angles. When drawing most of the feet, it is often the case that only

movement is drawn. This is because when drawing a full body of a person, the eye level is often on the

face. Let's practice by turning our feet around to draw a figure in various poses.
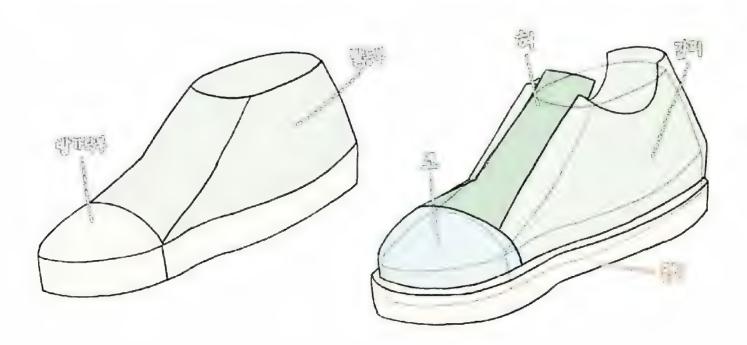
The feet have limited poses compared to other parts, but they can draw attractive enough poses. Also, let's

observe and study carefully because the powerful and detailed description of the feet can make the character even more special.

23 shoes

No matter how hard you try to observe and draw your feet through your eyes, it is not easy to come up with a concrete image. Therefore, it is recommended to observe the structure of 'shoes', which can be observed most easily and frequently, and to understand the characteristics together.

There are countless types depending on the shape and purpose,

such as high heels, sneakers, slippers, etc.

The basic role is to help the movement of the foot, so if you

understand the structure and purpose, you can apply it without difficulty.
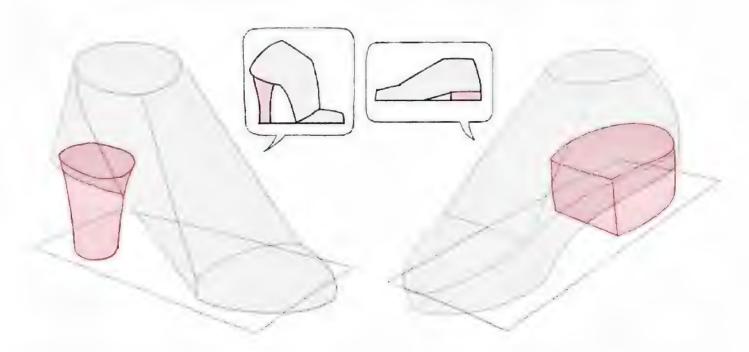
There are many types of shoes, but if you take a brief look at the structure of basic sneakers as an example, the 'upper' that broadly covers the entire foot. The 'tongue' separated from the upper for easy wearing by adjusting the size of the shoe, and the nose that covers the toes. And it consists of a sole.

The heel of the shoe naturally rises as the 'heel' located at the back of the sole rests on the floor. Therefore, after holding the heel and the bottom of the heel that are attached to the floor, adjust the angle of the heel according to the length of the heel.
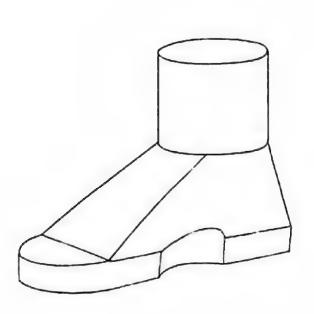
Other shoelaces are Velcro and buckles. There are various designs such as zippers, round or pointed noses, and so on. Considering the role of covering the foot in any design, it is better to draw the shape of the foot first and then draw it step by step with the idea of putting on shoes.

《Public Rice Doryyeong》

people without dreams

④ Wozta that home-cooked food sees
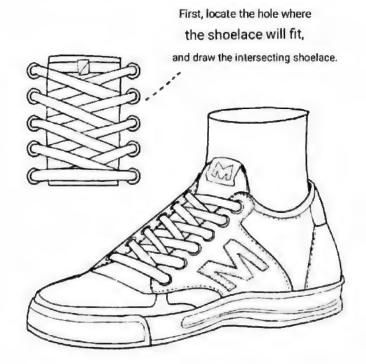
83 drawing sneakers
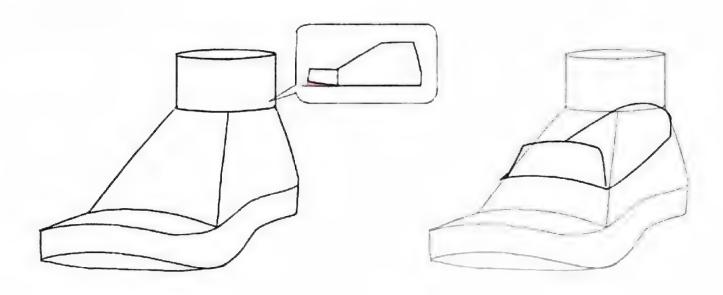
1. First, hold the feet in the shape of a figure.

The position where the ankle bone is located is left blank for easy movement.

2. Draw the 'tongue' of the shoe and the 'upper' that covers the ankle.
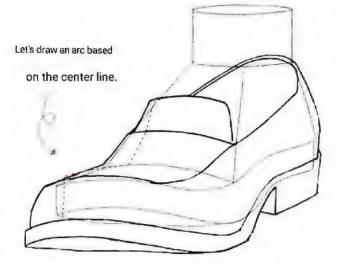
3. Position the hole for the sole and shoelace to fit in.

First, locate the hole where the shoelace will fit, and draw the intersecting shoelace.

4. Draw and arrange details such as cross-tied shoelaces and embroidery or logos for shoes.

shoe drawing

1. When looking at the shoe from the front, the 'nose' part of the shoe is slightly

   raised from the ground, so the sole of the shoe is visible.

2. Hold the 'upper' part that covers the tongue and ankle of the shoe.

Let's draw an arc based

on the center line.

3. Consider the height of the heel and draw the sole, but it

is recommended to draw a stable arc by drawing a guideline

for the front nose part.

4. Draw and arrange the stitching lines and decorations of the shoes

according to the volume.
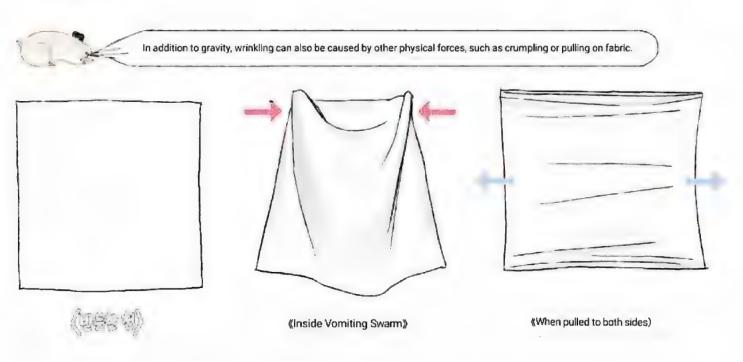
Let's draw various shoes! Let's look at various designs of shoes according to the shape of the feet and

express natural shoes by considering the materials and characteristics of the shoes.

costume

23 Understanding the folds of clothes

It is very important to naturally describe the wrinkles that occur on the clothes in order to dress the character in various outfits. Although the appearance of wrinkles changes depending on various factors such as movement, material, and size, let's talk about the most basic 'principle' first.

First of all, the main material of clothing is
Let's take 'cloth' as an example!

When a cloth is placed on an object like this...

"It's going to fall down by gravity, and there's bound to be a crease in the flow.

Just thinking about the shape of the clothes makes me feel like I am floating in my body

Therefore, under special circumstances (under water, outer space), gravity acting downward is the most
It's the basics!

If there is a bottom like this, the fabric will fall down and clump together.

In addition to gravity, wrinkling can also be caused by other physical forces, such as crumpling or pulling on fabric.

《Inside Vomiting Swarm》

《When pulled to both sides》
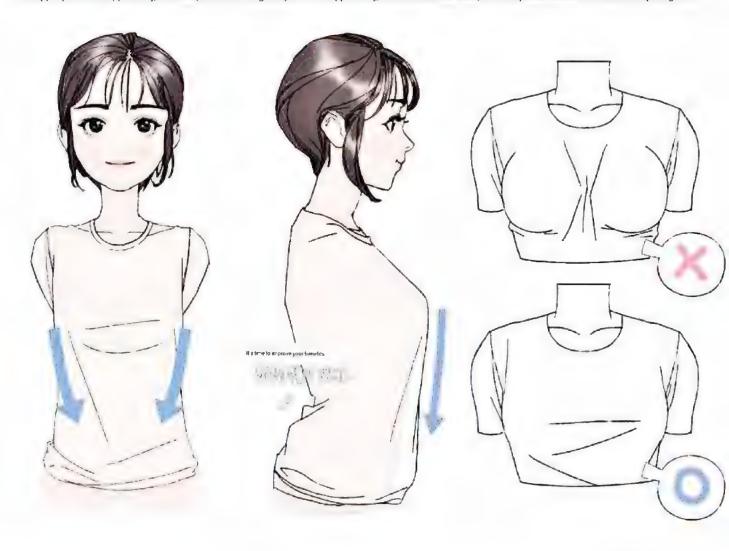
It is recommended to draw flexibly according to the situation, as wrinkles are formed even by wind or inertia without applying any physical force.

Skirts blown by the wind

This includes sleeves that fly when moved.
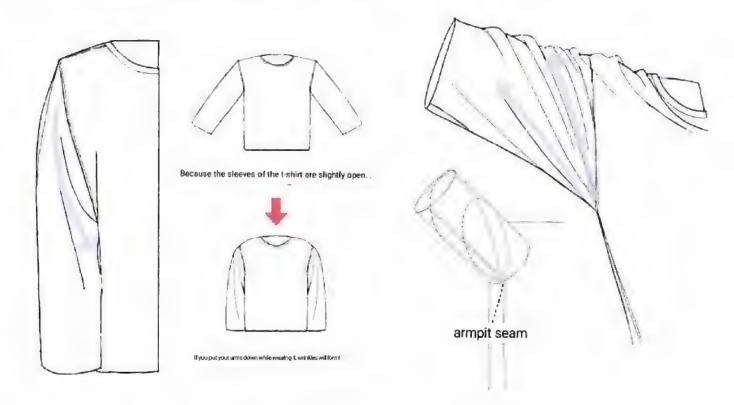
Also, since the human body is bent and stretched by the joints, the wrinkles that occur when each joint moves must be considered.

The fabric over a stiff piece of wood doesn't wrinkle, but...

A tangent wrinkle is formed in a bent joint!
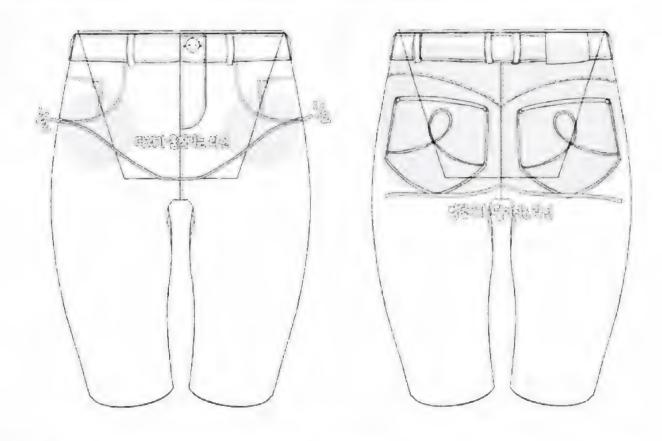
The upper part of the upper body, the chest, which is the highest part of the upper body, has folds that fall down, and the space between the breasts has pulling folds.
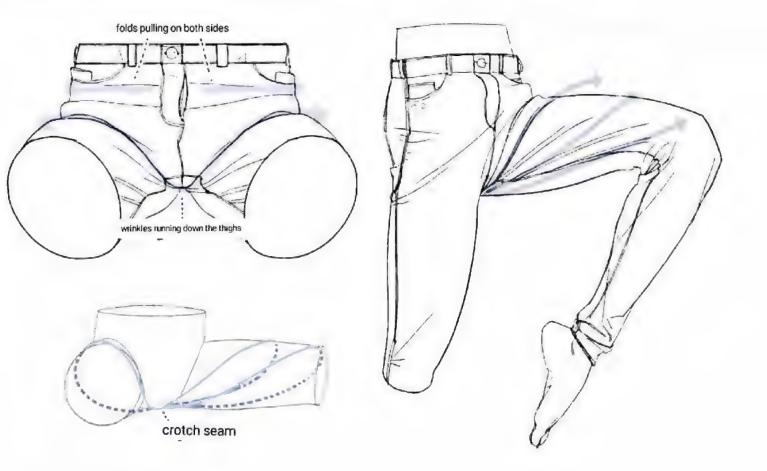
When the arm is down, wrinkles appear from the shoulder to the inside
of the arm due to the basic shape of the T-shirt.

Because the sleeves of the t-shirt are slightly open...

If you put your arms down while wearing it wrinkles will form

armpit seam

Pants should be wrinkled with the movement of the legs in mind. From the front, the crease is along the line of movement of the leg from ½ position of the pelvis to the crotch, and from the back, the crease along the line where the buttocks drop.
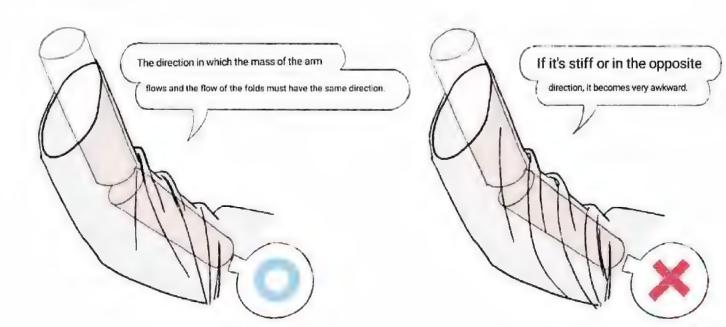
When the leg is lifted, wrinkles appear that run along the volume of the leg from around the seam of the crotch, and thin wrinkles also appear at the seam of the inside of the leg.

folds pulling on both sides

wrinkles running down the thighs

crotch seam

Therefore, wrinkles that occur in the direction of the arms or legs when

taking various poses. You have to be careful about the folds when

bending the joint, right?

Wrinkles caused

by movement

Wrinkles caused

by inertia

Wrinkles caused

by movement

Wrinkles falling by the

curvature of the chest

• Wrinkles caused by

bending of joints

At this time, the part in contact with the skin follows the shape of the human body by gravity, so pay attention not only to the direction of

the wrinkles but also to the flow.

The direction in which the mass of the arm

flows and the flow of the folds must have the same direction.

If it's stiff or in the opposite

direction, it becomes very awkward.

A unique type of wrinkle occurs in the joints, where folds often occur, and a diamond-shaped wrinkle reminiscent of a 'waffle' occurs.

At this time, likewise pay attention to the volume of the human body and draw wrinkles.

When you roll up your sleeves, you can find deep and dense wrinkles irregularly. It is good to think of the shape of a rope wrapped around a piece of wood.

Regularly drawn wrinkles are unnatural!

In addition to cloth, there are various types of clothes. Depending on the thickness of the material, from the thin side to the thick leather, the pattern of wrinkles that are caught also changes. The thinner the material, the denser and more wrinkled, and the thicker the material, the larger and thicker the wrinkles

If you look at a shirt made of thin cotton, the wrinkles in the joints and wrinkles due to movement are dense and complex

A jacket made of thick leather has fewer wrinkles and relatively large wrinkles.

Not only the material of the clothes, but also the size of the folds change the appearance of wrinkles. Oversized clothes have wrinkles that fall down and gather. Clothes that fit snugly on the body usually have wrinkles that are pulled.
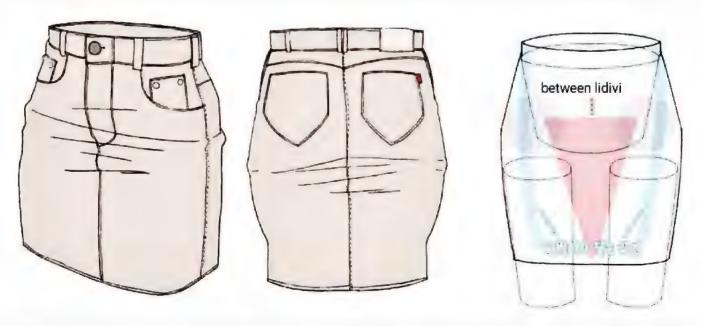
If the finish of the clothes is banded, wrinkles will gather over it.
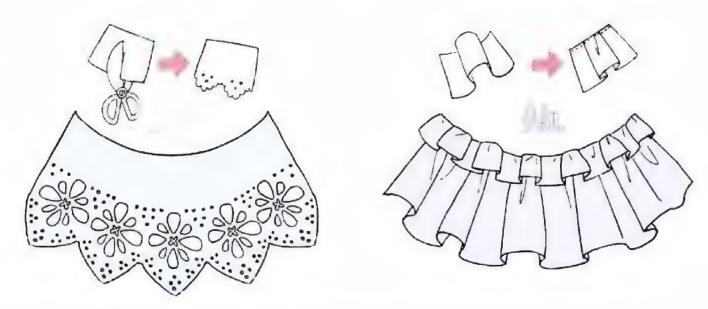
In the case of tight-fitting clothing, it is often a thin material in order not to restrict movement.

There are many different types of skirts. Let's take a look at some typical skirt types and find out what kind of wrinkles occur.

between lidivi
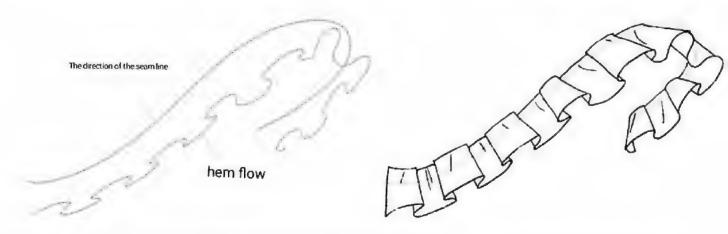
The H-line skirt is a skirt that is attached in a cylindrical shape from the waist to the thigh. Therefore, there is a wrinkle that is pulled from the point of contact with the leg.

Skirts that get wider in the A-line form have a wavy hem at the bottom.

·Skirts with pleated skirts sewn together like a school uniform skirt, the shape of the hem resembles a cog wheel.

Therefore, grasp the shape of the hem that changes depending on the type, and adjust it from the waist to the curve.

It's easy to connect.

·The shape of the folded hem is also varied!
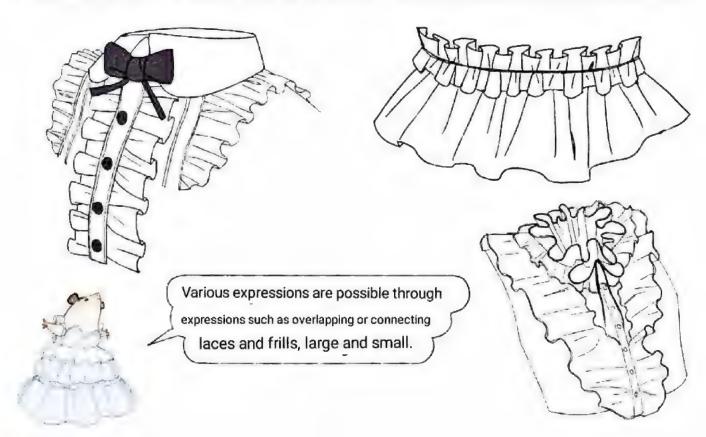
•Learn about lace and frills, one of the most common decorations on skirts and sleeves. In general, it is often mistaken for ruffle lace, but a decorative fabric with a pattern engraved on it is called a lace, and a decorative fabric made by sewing pleats is called a frill.

The direction of the seam line

hem flow

Because the patterns of lace are many and complex, it is better to get help from materials. In the case of a frill, it can be expressed simply by connecting the direction of the seam line and the flow of the wavy hem and drawing wrinkles.

Various expressions are possible through expressions such as overlapping or connecting laces and frills, large and small.

A t-shirt with a hat is a good material that can create a variety of styles.

The hood is divided into two parts from the front of the neck with a drawstring.

It falls, and the shape that is seen as a triangle from the back is common.

It goes back from the central progenitor.

·Wrinkles are formed on the inside!

triangular hood shape

When you wear a hat, a triangular empty space is created over the back of the head by the seam of the hat and it hangs over the shoulder.

(Usual speed shape>
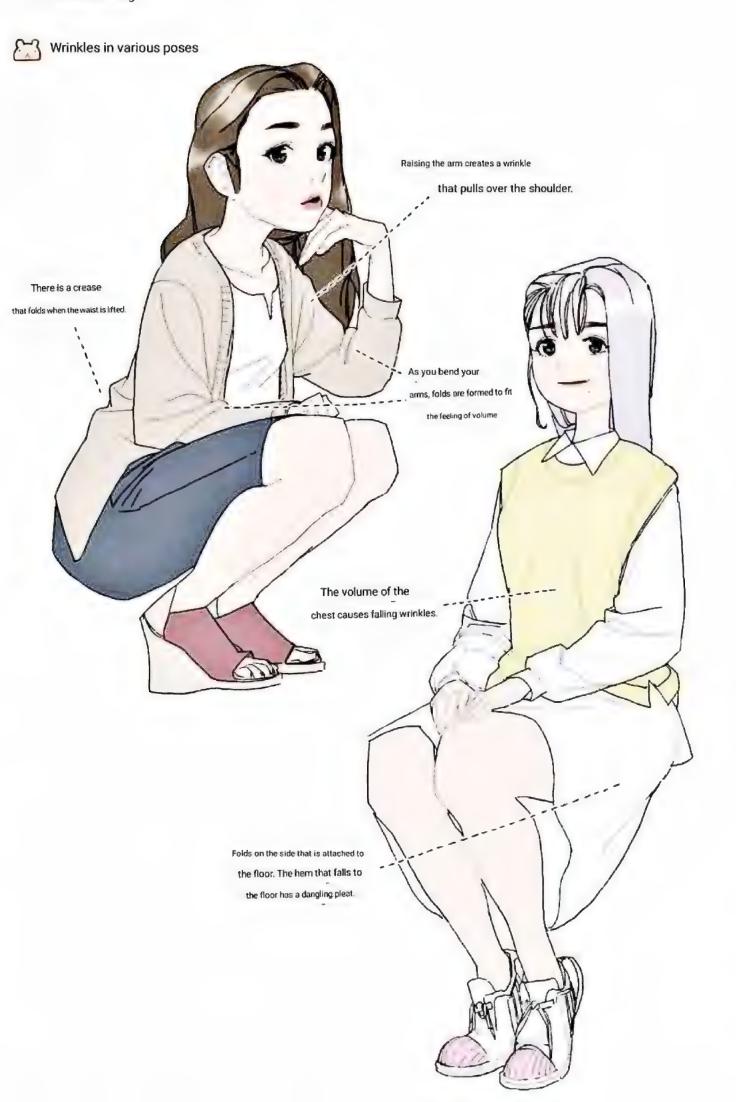
It is recommended to draw a hat with a brim separately from the part that covers the head and the brim that covers the face. A book bent in a U shape has rounded corners in a curved rectangle.

There are many different types of hats, but you can apply them without difficulty by first drawing the head in the above order, then changing the brim or removing the angle in the hat drawing method.

Wrinkles in various poses

Raising the arm creates a wrinkle

that pulls over the shoulder.

There is a crease

that folds when the waist is lifted.

As you bend your

arms, folds are formed to fit

the feeling of volume

The volume of the

chest causes falling wrinkles.

Folds on the side that is attached to

the floor. The hem that falls to

the floor has a dangling pleat.

Even if you're floating in the
air, you'll get wrinkles that run
when you put your arms down

The inertia of
floating in the air and descending
causes the clothes to float.

You can add detail
-
by creasing the crease
that is caught in the middle.

When moving the leg back and forth,
consider the direction of the crease.

While running, the force acts in the
opposite direction to the forward direction.

Accessories

Glasses are one of the best accessories to show off your character's personality. It can add three-dimensionality to a plain appearance or add an intellectual image.

The legs of the glasses are bent downwards and are hung over the top of the kerchief, and the pads are fixed on the bridge of the nose to support the glasses.

Pay attention to the slight floating due to the height of the pad on the nose.

When a lens has a power, refraction causes a difference in the shape of the outside and inside of the lens.

It is an essential horn decoration for fantasy characters. The position of the horns is attached to the protrusions on both sides of the forehead, and let's make various designs by referring to the teeth and horns of various animals such as goats, deer, and rhinos.

Let's consider the density of the engraved pattern and the degree of curvature as the horn turns!

When attaching animal ears, consider the line on which the headband is placed and position it. Pay attention to the shape that changes according to the round head.

Let's draw the line around the ear first and then describe the back of the ear and the hair on the inside.

The muffler that wraps around the neck is a highly versatile item because it can be wrinkled and messy to create a natural look.

► Basically, draw the neck first so as not to damage the lump in the neck, and then tie a knot.

If it is drawn too close to the neck, it can look cramped, so let's take a size large and add large folds to bring out the three-dimensional effect.

You have to see the inner faces intersect while turning to create a three-dimensional effect!

pose

🐹 eye level setting
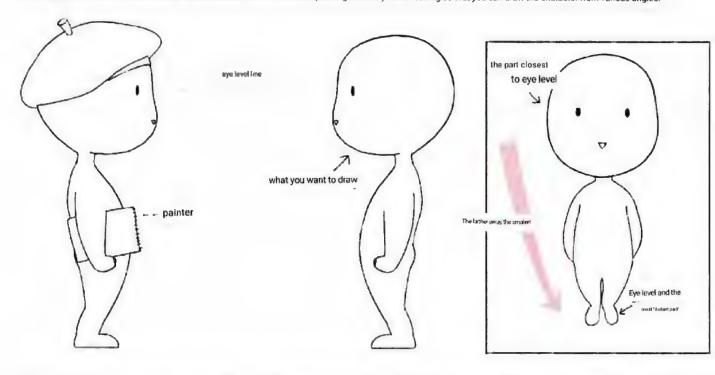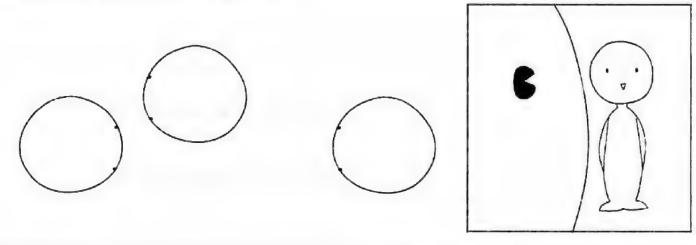
The eye level in the picture is the position of the gaze looking at the character when drawing the character.
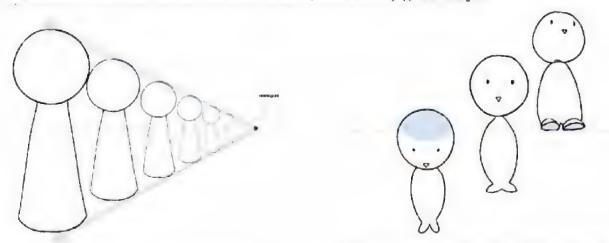
In other words. You need to understand how the character looks different depending on the eye level setting so that you can draw the character from various angles.

eye level line

what you want to draw

painter

the part closest to eye level

The farther away the smaller

Eye level and the most distant part
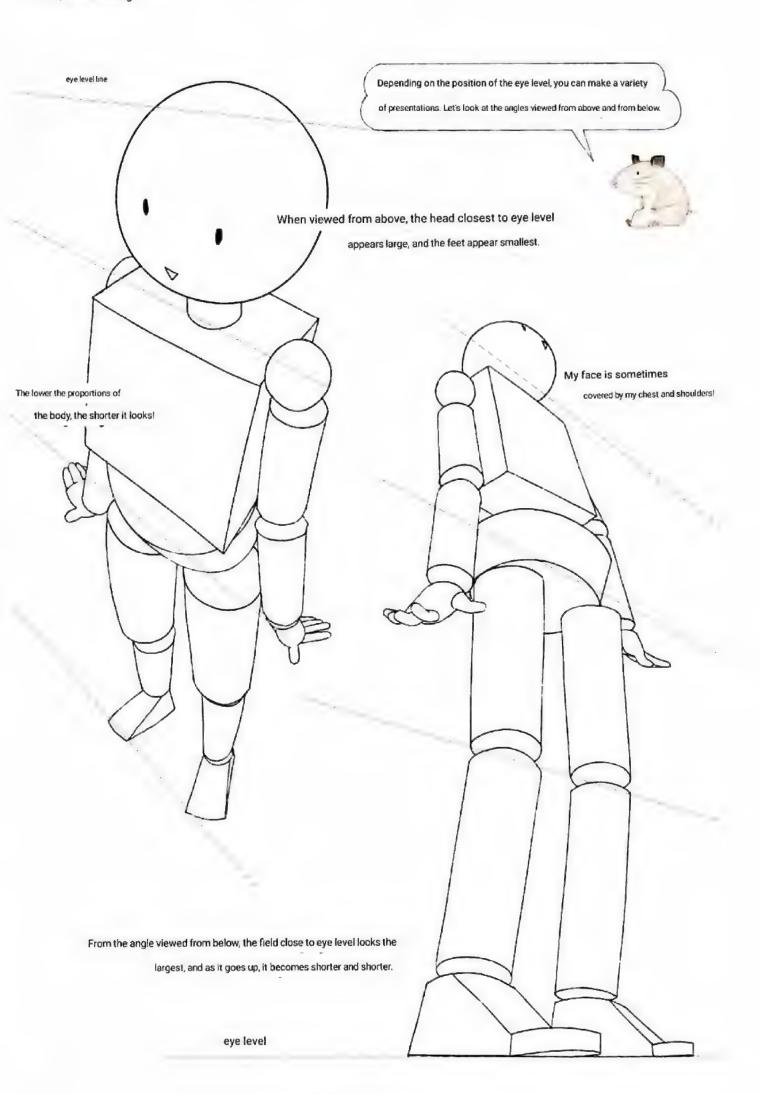
Even if you draw a person standing in the same way like this, the shape will change depending on the position of the eye level looking at the object.

When objects of the same size are placed in different positions, it is the same reason that objects that are nearby appear much larger.

As the object gets further away, it becomes smaller in the positive (vanishing point) direction on the eye level line.
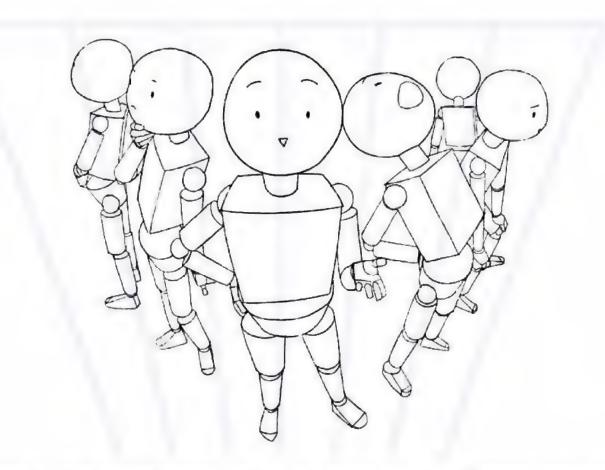
The shape of the object above and below the eye level line is visible

from the top to the bottom.

eye level line

Depending on the position of the eye level, you can make a variety

of presentations. Let's look at the angles viewed from above and from below.

When viewed from above, the head closest to eye level

appears large, and the feet appear smallest.

The lower the proportions of

the body, the shorter it looks!

My face is sometimes

covered by my chest and shoulders!

From the angle viewed from below, the field close to eye level looks the

largest, and as it goes up, it becomes shorter and shorter.

eye level

High angle

A character at an angle viewed from
above is a relatively comfortable angle to our eyes. From
head to toe, it gets smaller and
feels more stable and comfortable.

Note that the upper body is more forward due to the

curvature of the spine and the legs are

shorter because the pelvis is pulled back.

The angle looking up from the bottom is more anomalous and more active than when viewed from above. It is difficult to draw because it is an angle that is difficult to observe with our eyes normally, but it can be drawn stably by drawing a guideline from the vanishing point on the eye level line.
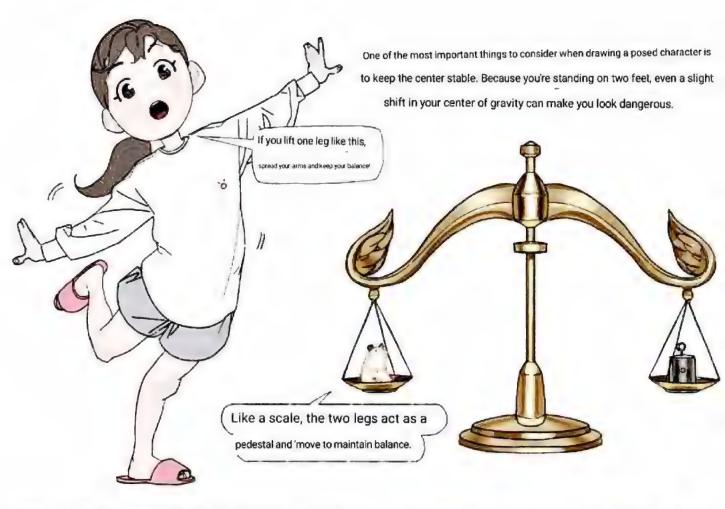
In a production with multiple characters, all characters must have the same eye level value to feel as if they are in the same space.
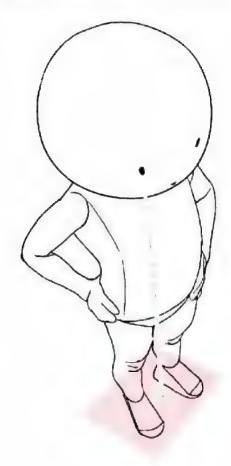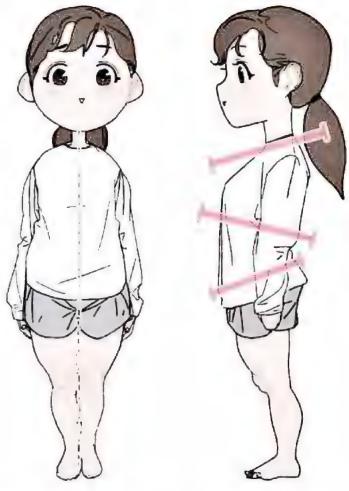
If the characters have different eye height values, the connection to space is lost, and it feels like space without gravity.

You can draw a natural scene by applying the same eye level value to

the production of characters with different poses or positions.

One of the most important things to consider when drawing a posed character is to keep the center stable. Because you're standing on two feet, even a slight shift in your center of gravity can make you look dangerous.

If you lift one leg like this, spread your arms and keep your balance!

Like a scale, the two legs act as a pedestal and 'move to maintain balance.

The head, the most important organ in the human body, becomes the central axis of balance. Therefore, when drawing a vertical line from the head to the floor, it should be located in the center of the two feet for a stable pose.

Also, remember that the sides have their own angles to distribute the weight.

When your legs are shoulder-width apart, your head will fit within the area

created by the soles of your feet, making it a more stable pose.

When you move your head away, your body will release the

weight to help you balance and allow you to stand up.

In a sitting pose, your buttocks act as a foot teenager, not your feet on the floor.

If you lean your torso behind your hips, you lose your balance.

If you lean forward, the strength of your feet will be applied and you will feel relatively stable.

In the running pose, you can deliberately shift your center of gravity forward, adding to the unstable but much more dynamic feeling of movement.

"Contrapposto"

If so, would the pose look natural if the center of

gravity was placed only in the center

of the two feet? That way, the stability of the

pose can be shown, but it can look stiff and unnatural.

If the left and right sides of the character
are symmetrical, it will be a so-called angled pose.

'Contra pooto' is one of the aesthetic laws with a harmonious
pose with contrasting left and right!

Therefore, the center of gravity of the human body is placed so that it hangs on one side

Even in the same posture, you can draw a much more

natural and active pose. At this time, the airways of the shoulder and

pelvis are contrasted and this is called 'contraposto'.

Center of Gravity and Axes for Common Standing Pose

Center of gravity and axis of standing pose with contraposto applied

83 Contraposto in a standing position

In a standing posture, you can create a more relaxed and tense pose than a left-right symmetrical posture by holding the shoulder and pelvis at an angle.

Because the angle of the shoulder is different, the height of the arm is also different

The rest of the arm can rest on your waist or hold an object for your purpose.

Since the angle of the pelvis is wrong, the angle of the knee will also follow

•Set the center of gravity on one foot so that the body tilts as a whole.

The other foot, away from the center of gravity, is lightly placed on the ground without any force applied.

3 Contraposto in a sitting position

In a sitting position, your buttocks are touching the floor, so you can use red beans to create a natural look by touching the floor or crossing your legs.

When you put one arm back on the ground, your shoulder will follow it.

The other arm can be contrasted by taking a different position.

The position where the feet touch is also drawn differently to give a change.

Let's remember that in a pose with a little more action, the waist rotates in the direction of the force to create a more dynamic pose!

In this pose of swinging a baseball bat, if the waist does not rotate and is rigidly fixed, the swinging power seems to be somewhat insufficient.

<squeak/

If you move your shoulders in the direction you swing and turn your back,
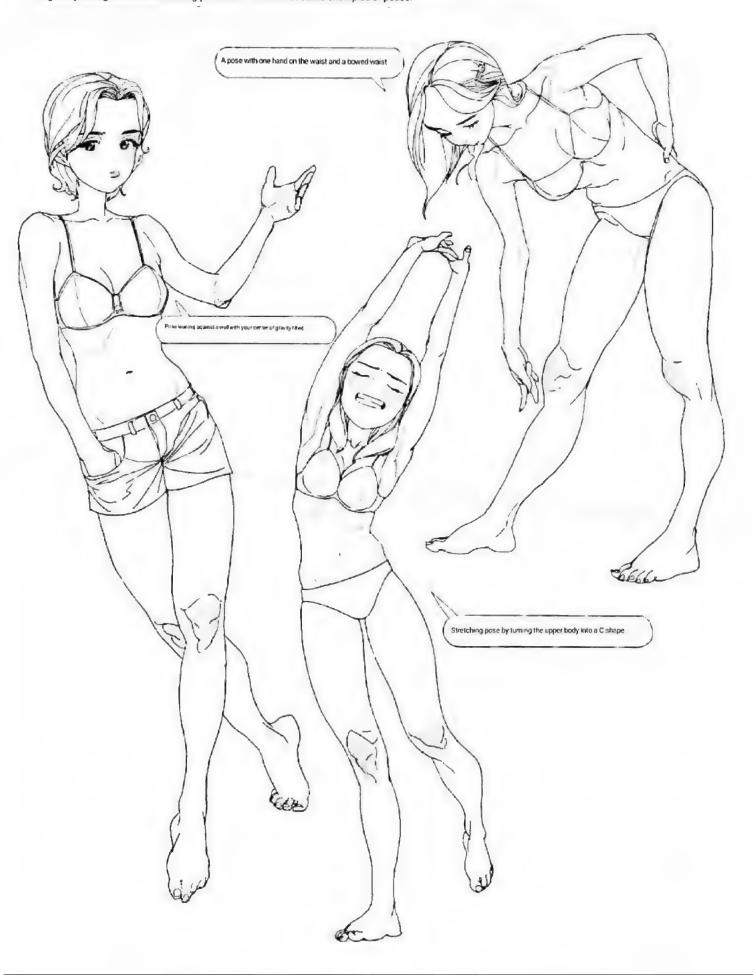
It feels a lot more powerful.

Even in a standing pose, if you lift your back slightly, you can create a much more flexible and attractive pose.

If you lift
your back like this

The curves of the human body are
revealed, making it look more attractive!

1 Various poses

Even in relatively static poses such as a simple standing or sitting pose, you can create a variety of interesting poses by raising the angle of your legs or arms or bending your back. Let's look at some examples of poses.

A pose with one hand on the waist and a bowed waist

Pose leaning against a wall with your center of gravity tilted

Stretching pose by turning the upper body into a C shape

arms crossed pose

One hand on your back Pose

with your legs crossed

Pose to stretch your

shoulders while lifting your back

cross-legged pose

kneeling pose with pelvis raised

Lie on your side and raise your upper body

cross-legged pose

Usually sitting in a chair pose

Sitting pose with one leg pushed in

Sketch

What difference do you see in the two pictures?

Both pictures were drawn by me referring to the model image, but the picture on the left is the pose taken by the model in the picture. The figure was drawn with reference only to the body type, and

the figure on the right was drawn while observing and carefully examining various factors such as the material of the clothes, size, and the location of the center of gravity.

As you may have noticed, the crucial difference between the two figures is the difference in observations.

The picture on the left can never be considered a rotated picture, but compared to the picture on the left that relied on only learned knowledge, the picture on

the right looked more natural and realistic.

So, what kind of practice do you need to practice to develop this observation ability?

First. to observe

This is the most basic and natural way. Let's get into the habit of closely observing real objects with our eyes and constantly ask ourselves questions.

Why is my long hair shiny and shiny?

Why does that tree look different from other trees?

Why do clothes of the same color look different depending on the environment?

Let's be curious and ask questions about all these things we took for granted.
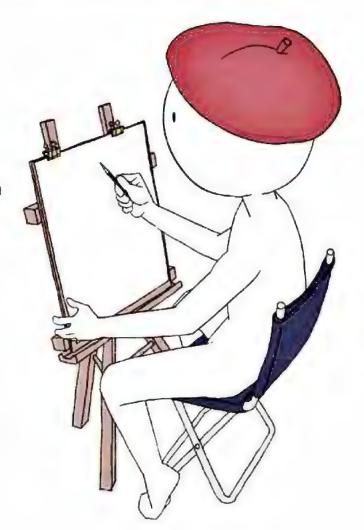
Even if it is difficult to find an answer, the images that are stuck in the head through these observations and questions are bound to be very useful help when drawing.
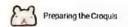
Second. Draw the observed object

Questions raised through observation can be answered

through searches or books. But trying to put this into a picture gets

very complicated in my head. Therefore, while observing, draw by hand

Through this, it is necessary to increase the understanding of the structure

and gain the confidence to draw freely.

This process, the practice method of sketching the

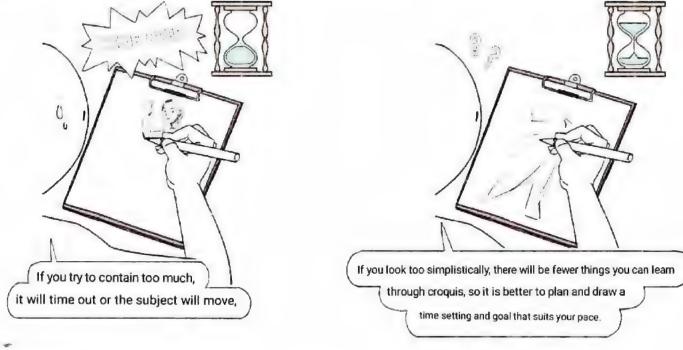movements and shapes of a person in a short time is called croquis.

So, let's find out what to prepare for croquis
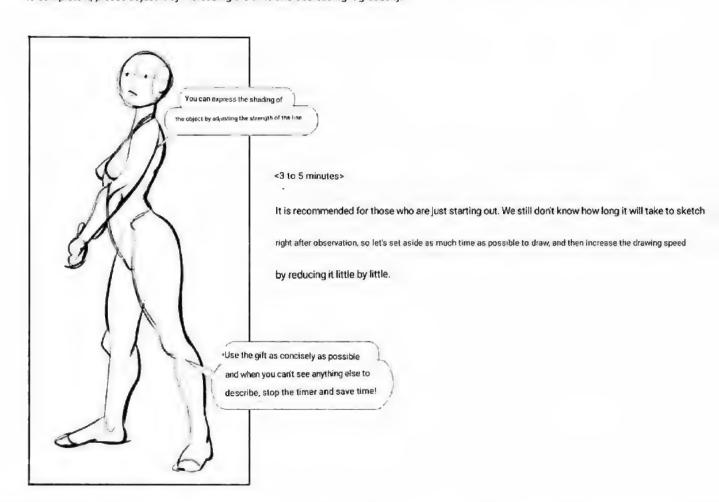and how to proceed!

Preparing the Croquis

Croquis is a practice method of sketching objects in a short amount of time. Therefore, it is very different in character and direction from precise depiction without time constraint.
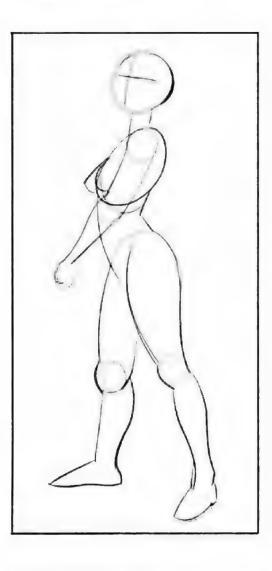
The key to croquis is to focus on understanding and acquiring the outline, structure, and characteristics of an object.

If you try to contain too much,

it will time out or the subject will move,

If you look too simplistically, there will be fewer things you can learn

through croquis, so it is better to plan and draw a

time setting and goal that suits your pace.

① Time setting

It's good to see the actual model in person and croquis, but if the situation doesn't work out, let's use an image from the internet to set a timer and do croquis. The story about time setting is my subjective opinion, so if you are just starting out, please draw it as a reference, and if it is difficult to complete it, please adjust it by increasing the time and decreasing it gradually.
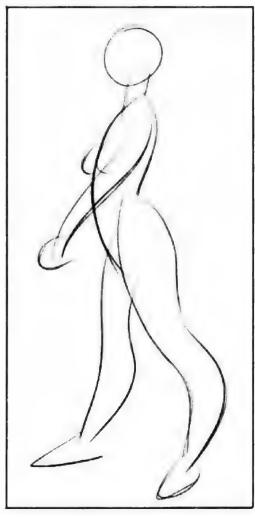
You can express the shading of

the object by adjusting the strength of the line

<3 to 5 minutes>

It is recommended for those who are just starting out. We still don't know how long it will take to sketch

right after observation, so let's set aside as much time as possible to draw, and then increase the drawing speed

by reducing it little by little.

•Use the gift as concisely as possible

and when you can't see anything else to

describe, stop the timer and save time!

<1 minute to 3 minutes)

This is a good time to quickly figure out the structure of an object and sketch its outline.

Those who have gained some speed will increase their observation level during this time.

We recommend that you try croquis.

*Ratio of objects. Easy to observe based on poses

<< 1 minute >

Since the time is very short, it is necessary to grasp the large silhouette or flow of

the target at a glance. Therefore, it is necessary to focus on the overall flow rather than

the detailed curves and fast croquis.
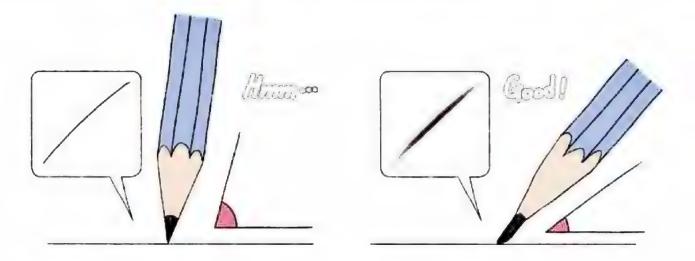
*Effective for reading the unique flow caused by a pose or body shape!

Let's take out the pencil we use often. There are different types of pencil lead strength, so if you usually use a lot of force in your hands, use a lead of about H.
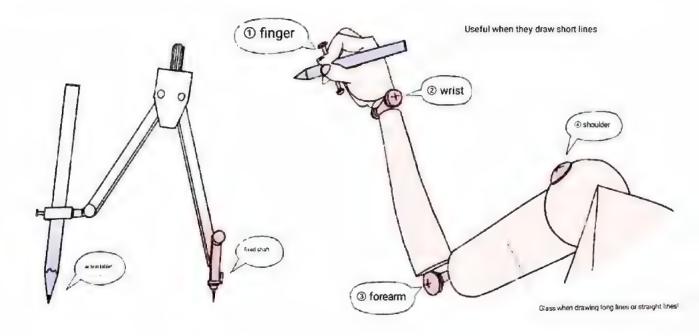
HB.2B. If you don't have a lot of strength in your hands, we recommend a 4B, 6B.8B-strength pencil!

When sharpening a pencil, it is recommended to sharpen the tip of the pencil slightly bluntly, as friction with the paper is strong and it is difficult to draw a smooth line when sharpening the pencil.
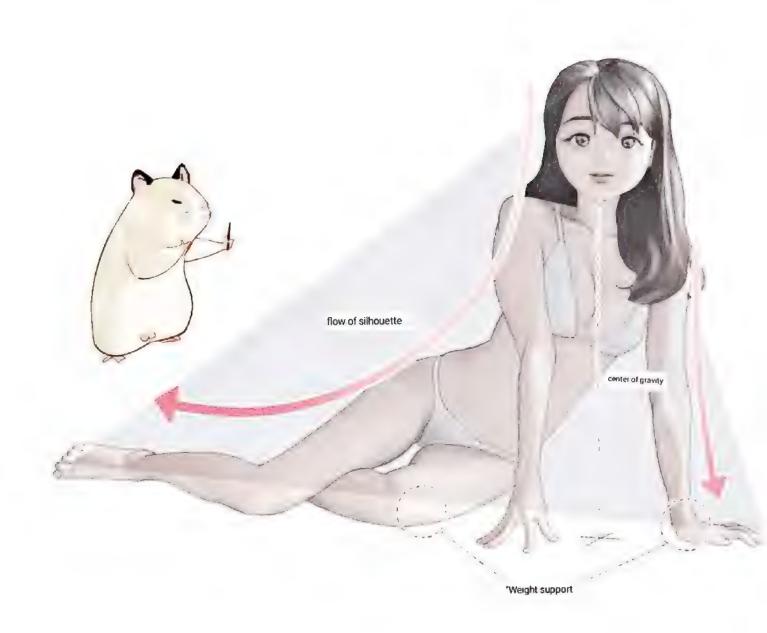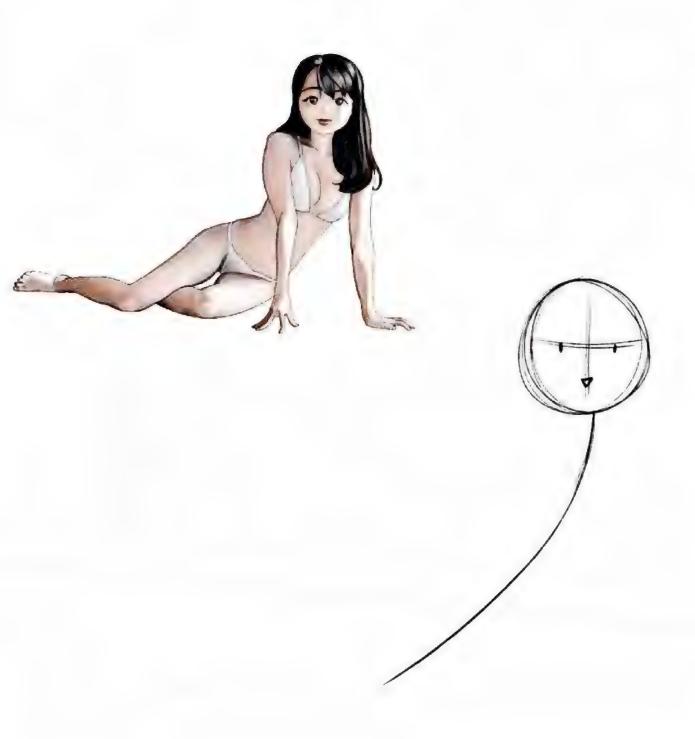

The closer the angle of the pencil toward the paper is to a right angle, the stronger the friction.
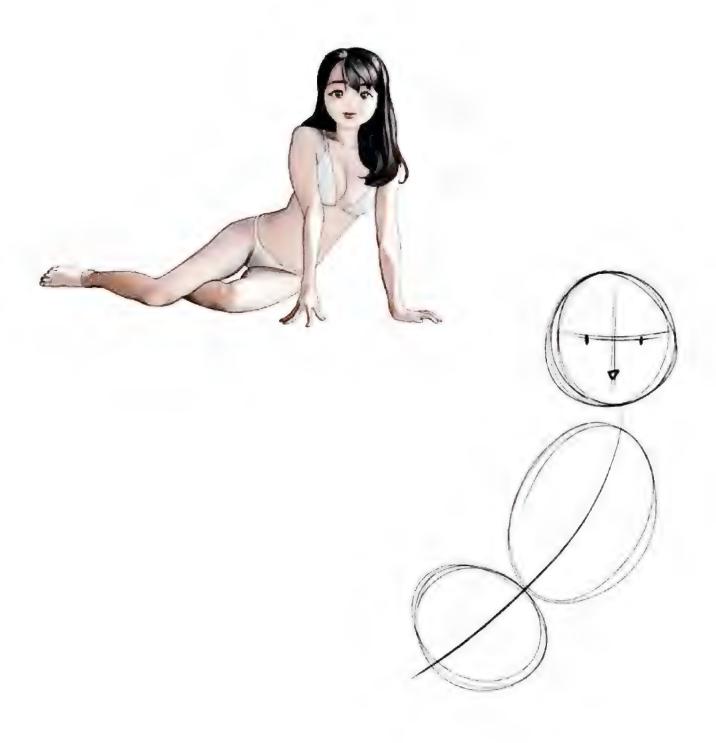

If you think of a compass, you can see that there is a fixed axis and the shorter the distance from the side to the piece, the greater the kung fu, and the longer the gift, the longer and straighter

the gift can be drawn. In this way, our arms also have an axis, and the curvature of the line we want to draw. Let's draw by changing the axis according to the length.

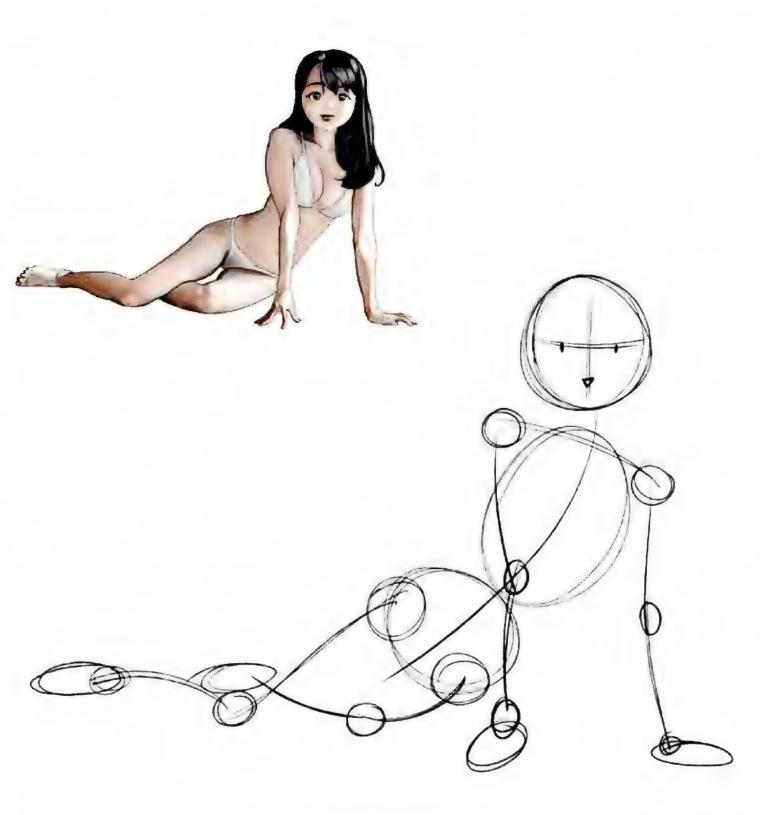flow of silhouette

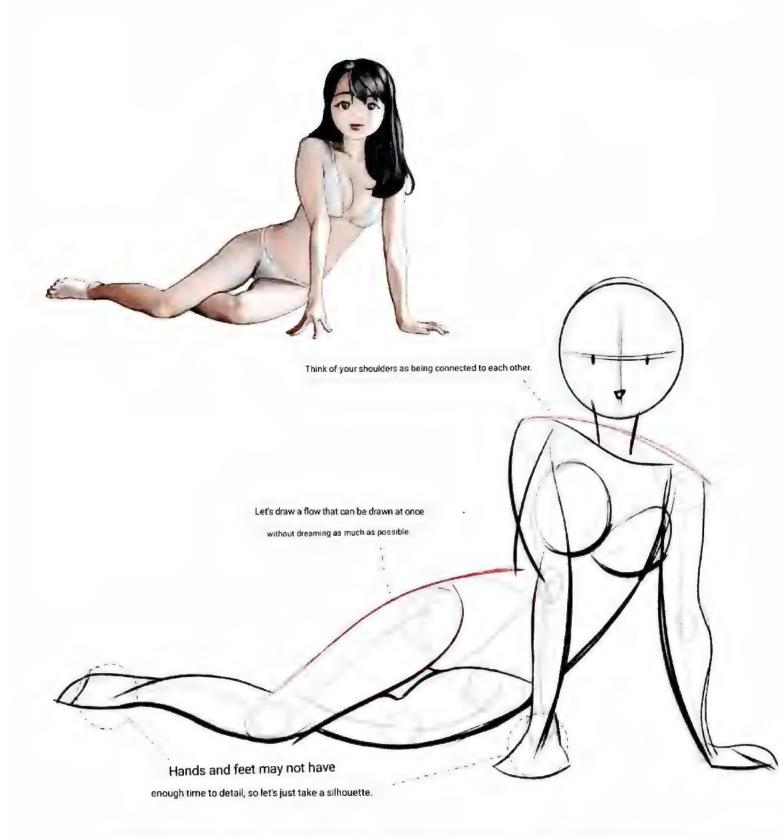center of gravity

*Weight support

First, hold the head and center line. At this time, rather than drawing the head first, think of drawing the part closest to the gaze first according to the pose.
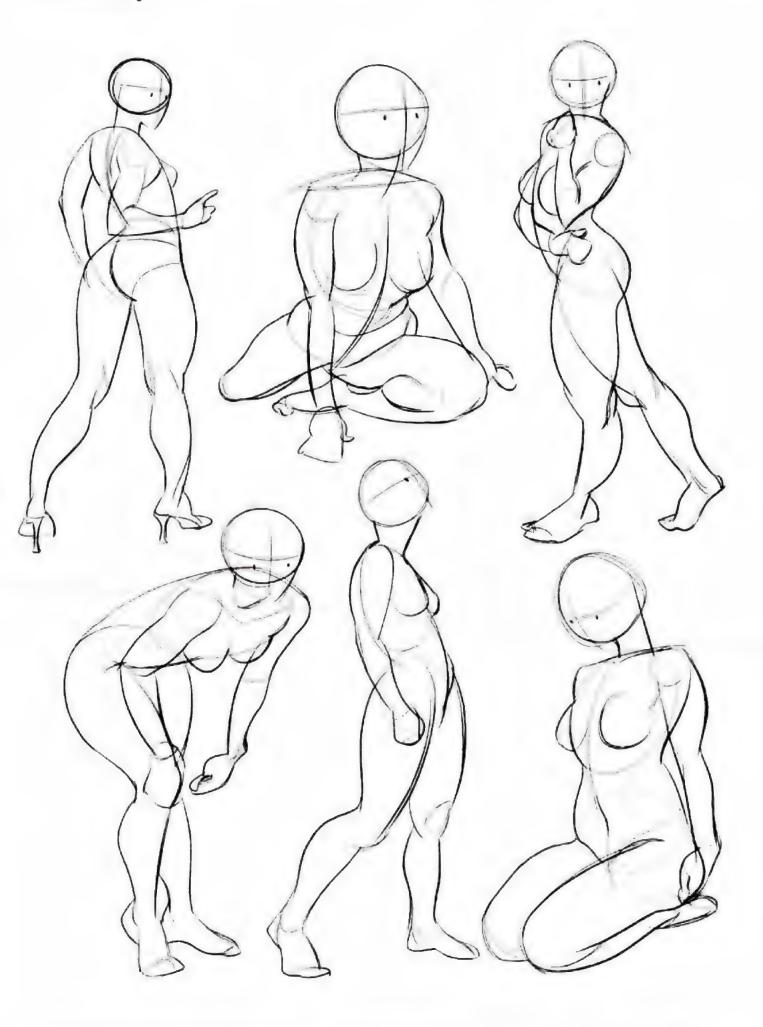
Draw the rib cage and pelvis. Let's express it in a simple oval shape rather than a detailed expression, and pay attention to the size and angle proportional to the head.

It holds the joints and bones of the limbs according to the silhouette.

Think of your shoulders as being connected to each other.

Let's draw a flow that can be drawn at once

without dreaming as much as possible.

Hands and feet may not have

enough time to detail, so let's just take a silhouette.

Draw the overall shape. At this time, draw the parts covered by other parts by inferring roughly. If you do not have enough time until this

step, increase it little by little, but if you have time, reduce the time by that amount rather than adding unnecessary lines!

various body types. Let's look at the model in the pose and do croquis. Croquis has the power of observation and structure. It is a good practice method

to develop form power. But only croquis! Remember that doing this is by no means a panacea, so it is an effective practice method!

CHAPTER 14

Tutorials

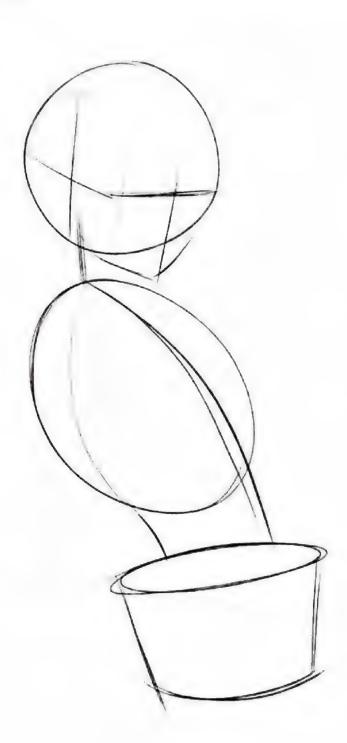Let's draw a girl in a school uniform!

First, let's make some drafts to organize the abstract images in our heads. At this stage, if you make a few poses and silhouettes and adopt one for this work, you can reduce unnecessary time wasting, right?
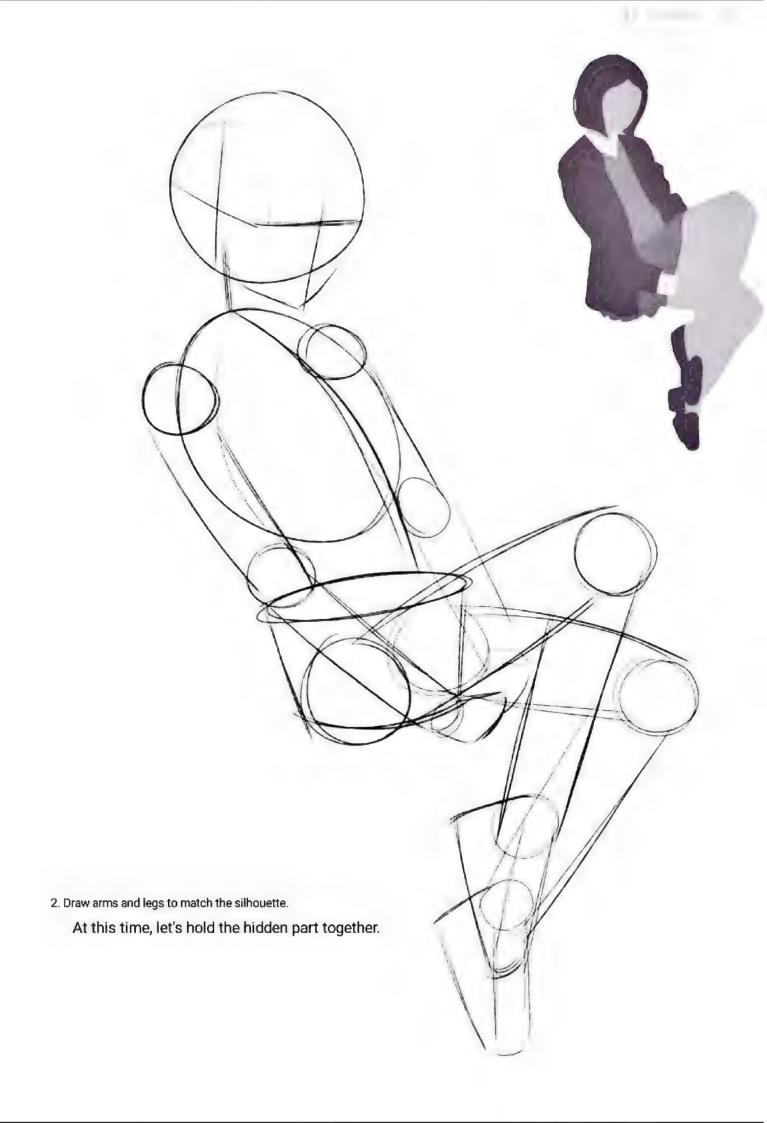
1. Let's draw the fourth draft. First, hold the center line of the upper body
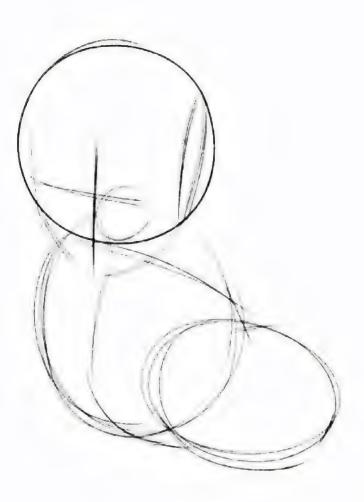
and draw the head, rib cage, and pelvis.

2. Draw arms and legs to match the silhouette.

At this time, let's hold the hidden part together.

3. Dress the clothes, hair, shoes, etc. according to the

mass and hold the exposed body line.

4. Tidy up the lines little by little and draw features such as features and large wrinkles on clothes.

5. Add details and clean lines.

6. Add a base color. I was thinking of a brown color scheme, but at this time, it
   is important to arrange the colors harmoniously so that the colors do not come
   out too much.

7. In accordance with the direction of the light, add Yeongam and reflected light.
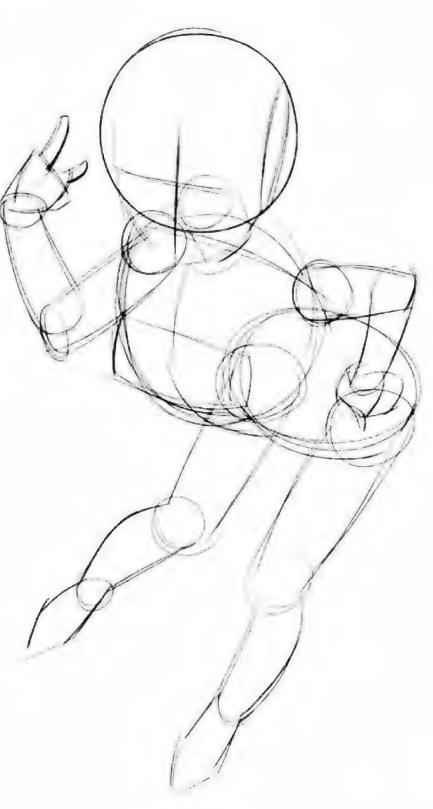
1. Let's draw a female devil character! As in the previous process, we start with a few sketches and draw the head and body first.

2. Let's attach arms and legs while thinking of a

pose. Because the hip is pulled back, the legs are partially covered.

Similarly, draw the part where the legs come out by analogy.

3. Dress the hair and clothes according to the mass, and draw the wings starting from

the shoulder blades on the back, and hold the skirt wide so that the hem does not get tangled.

4. Add details such as hair style or lace.

5. Clean the lines.

6. Let's try color matching in black and white. A white shirt and a black skirt.

He wore dark gray socks and gloves.

7. Set the direction of the light to add shadows and contrast.

Girl's Day

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